CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford

Arts Council 1966

The almost complete works of Marcel Duchamp

At the Tate Gallery 18 June – 31 July 1966

Surprisingly, this is the first major retrospective exhibition of the work of Marcel Duchamp to be held in Europe and the second anywhere in the world.

The Arts Council is deeply grateful to the artist for the interest he has taken in the exhibition, and for his indispensable personal help and advice.

The Council has been particularly fortunate in persuading Mr Richard Hamilton to make the choice of works and to write the catalogue. Mr Hamilton's friendship with the artist and exceptional knowledge of his work have made him singularly well qualified to undertake these tasks. We are extremely grateful to him for his unfiring efforts to assemble as fine an exhibition as possible.

Duchamp rarely if ever repeats himself and a number of his works are so singular even in his own output that no other works could substitute for them, even very approximately. We have therefore been fortunate indeed in obtaining almost all the pictures and objects we have asked for. Special thanks are due to all the owners who have made works available. Their generosity can bemeasured by the list of lenders given elsewhere in this catalogue, from which few important collectors of Duchamp's work are missing. It would not be possible to attempt to mount a major retrospective exhibition without the fullest support of the Philadelphia Museum of Art and of the Mary Sisler Collection in New York, and we are glad to be able to acknowledge the wholehearted and enthusiastic encouragement we have received from both. We should especially like to thank Mrs William Sisler and Dr Evan H. Turner, Director of the Philadelphia Museum of Art, for their personal help. We are also particularly grateful to an anonymous lender who, when he heard that we were planning a Duchamp exhibition, commissioned Richard Hamilton to reconstruct the *Large glass* and thus made it possible for us to include this key work.

We are indebted to Mr Walter Hopps for allowing us to reprint his introduction to the Pasadena exhibition catalogue (see no. 234), and to use his chronology as the basis for our own.

Mr Arturo Schwarz has generously put at our disposal the bibliography of writings, lectures, translations and interviews *by* Duchamp he has compiled for a monograph on the artist. The monograph will be published next year by Harry N. Abrams in New York.

Mr Robert Lebel has kindly helped us trace several works. His *catalogue raisonné* (*Marcel Duchamp*, London, 1959) has been invaluable in the preparation of the exhibition.

We should like to record our gratitude to the Association Française d'Action Artistique whose sponsorship of the exhibition has greatly facilitated the practical arrangements.

Many others have generously given their assistance and among these we should especially like to thank Mr Jasper Johns, Mr Jim Dine, Mr J. A. Cayton, British Council representative in Brazil, Mr Fernando Sabino, Cultural Attaché at the Brazilian Embassy in London, and Mr Joseph Rykwert, Librarian at the Royal College of Art, London.

Mr Michael Brawne planned the layout of the exhibition, in consultation with Mr Richard Hamilton, and he is also responsible for the lighting. Mr Gordon House designed the catalogue and has been unsparing in his efforts to make it a worthy record of the occasion.

We must thank the Trustees of the Tate Gallery and the Director, Mr Norman Reid, for once again putting space in their galleries at our disposal.

We are also indebted to the Museum of Modern Art for kindly allowing us to have electros made from their colour blocks of *Tu m'*.

Gabriel White
Director of Art, Arts Council of Great Britain

Second edition

Introduction

No living artist commands a higher regard among the younger generation than Marcel Duchamp. Appreciation of his activity and its historical consequences is now fervently demonstrated throughout the world though the evidence, the work itself, has not been easy of access. The myth of the man has overshadowed a confused picture of the artist. Until the present only a handful of his paintings have been shown outside the U.S.A. This is the second major retrospective anywhere, the first was held in Pasadena in 1963. Last year the Mary Sisler Collection shown at the Cordier and Ekstrom Gallery in New York well merited its title 'Not seen and/or less seen of/by Marcel Duchamp/Rrose Selavy'. The present exhibition is remarkable not only in presenting the work of this major artist for the first time in Europe, it is unique in showing him nearly complete. Most of the extant works are here, if the original was not able to travel we have a replica. Only six important things are missing (reproduced unnumbered in the catalogue). A lifetime of art is laid before us to experience in moments. We can at last clearly see the artifacts and relate them to their maker.

The pace at which we scan the pattern is enormously accelerated so that even the fast headlamp of Duchamp's intellect is speeded by the compression. We see the tradition from which this life stems, ties with family and friends, teenage influences, its roots in the bohemian art of Montmartre. We are thrown almost immediately into a group of paintings of brilliant assurance. The canvases of 1911 must be rated among the greatest products of a period that will be marked as one of the most distinguished in the history of French art. *Nude descending a staircase* (no. 83) and *Bride* (no. 92) are achievements of such authority that it is startling to remember that these were made by a young man of 24 years. Duchamp's intense search for personal expression had reached its goal early but the accomplishment induced no satisfaction, only a crisis of self doubt which set off the long labour of planning and constructing the *Bride stripped bare by her bachelors, even* (no. 148), at the same time initiating the programme of rejections and denials which cut away with surgical precision all the hard gained attributes that designated him 'artist' and asserted that art is a fact of mind.

With this realization of Duchamp's work firmly bedded in the past we can see the growth that has fed so much art of the present. All the branches put out by Duchamp have borne fruit. So widespread have been the effects of his life that no individual may lay claim to be his heir, no-one has either his scope or his restraint. Duchamp's refusal to repeat himself has persuaded others to follow one or another of his indications. He can have no true progeny because his wisdom has led, ultimately, to neutrality. His greatness lies in the completeness of his understanding – his ability to triumphantly reverse his stand or even to find plastic expression for concepts of negation. His detachment is observed with such scrupulous exactitude the wonder is that the precipitate of his thought, the made, the nominated works of Marcel Duchamp, can communicate so successfully an idea that occurs in the *Green box* (no. 96) : 'painting of precision and the beauty of indifference'. This paradox is the key to Duchamp. If his objective of a precise formal statement which encompasses a dedicated rejection of commitment fails to strike a chord then the last forty years of his work will seem little more than a jest. Those who do perceive the value of this enigma may well be surprised by the second half of this exhibition for they will find that 'indifference' provides a 'beauty' unintended by Duchamp. His search for an object without aesthetic merit, one 'with the least virtue' that he could find to allege his conviction that 'taste is the enemy of art', has proved futile. For the Duchamp personality, his essentially artistic genius, has defeated him. Time has mellowed his Ready-mades, given them a hallowed aspect that welds them into a vision of implausible unity. In his purpose of 'changing the definition of art' Duchamp had no power to exclude, he could only widen the language, only make us more aware that art is all pervading.

It was with just a tinge of sadness that Duchamp admitted in 1961, 'I'm nothing else but an artist . . . I couldn't be very much more iconoclastic any more'.

Richard Hamilton
June 1966

Chronology

1887 Born 28 July near Blainville, France.

Duchamp's grandfather was a painter; his elder brothers, Jacques Villon and Raymond Duchamp-Villon, and younger sister, Suzanne, became artists.

1902 Begins painting. *Landscape at Blainville* known as his first work.

1904 Graduates from the Ecole Bossuet, the lycée in Rouen.

Joins his elder brothers in Paris, where he studies painting at the Académie Julian until July 1905.

Paints family, friends and landscapes in Post-Impressionist manner.

1905 Executes cartoons for the *Courrier Française* and *Le Rire* (continues this intermittently until 1910).

Works for a printer in Rouen. Volunteers for one year of military service.

1906 Resumes painting in Paris.

1908 Establishes a residence at Neuilly, outside Paris, until 1913.

1909 Paints (particularly portraits and nude studies) in a style deriving first from Cézanne, turning towards a free and expressionistic Fauve manner by 1910.

First exhibition (two works) at the Salon des Indépendents, Paris.

Begins participating in Sunday gatherings of artists and poets (Apollinaire, La Fresnaye, Gleizes, etc.) at his brothers' homes in Puteaux, where he develops an awareness of Cubism.

1910 Most important 'early works' executed in this year.

1911 Begins paintings related to Cubism, with emphasis on successive images of a single body in motion. Work of this type first included in exhibitions at Paris and Rouen.

Drawings and paintings related to 'chess' theme.

First drawing and oil sketch of *Nude descending a staircase*.

Executes first painting, *Coffee mill*, anticipating machine image and morphology.

1912 Climactic and virtually final year of his most important oil-on-canvas works.

Visits and paints in Munich.

Nude descending a staircase, no. 2 withdrawn from the Salon des Indépendents, Paris, in furore; exhibited in public for first time at a Cubist exhibition in Barcelona; finally shown in Paris at the 'Salon de la Section d'Or', organized by the Duchamp brothers and their friends.

From friendship of Duchamp, Picabia, Apollinaire, etc., there develop radical and ironic ideas to challenge the commonly held notions of art. This independent activity precedes the official founding of DADA in Zurich, 1916.

Documented in *Du Cubisme* by A. Gleizes and J. Metzinger.

1913 A moment of most critical change in the artist's career. Virtually abandons all conventional forms of painting and drawing. Begins development of a personal system (metaphysics) of measurement and time-space calculation that 'stretches the laws of physics just a little'. Drawings become mechanical renderings. Three-dimensional objects become quasi-scientific devices, e.g., *Three standard stoppages*, 1913–14. Today this manifestation of 'canned chance' is the artist's favourite work.

Resumes work in Paris. Employed at the Bibliothèque Sainte-Geneviève.

Begins to save and facsimile original notes and 'working notations' as a unified yet random and heterogeneous entity. These collected notes from 1911–15 (as they appear in the *Box of 1914* and the *Green box* of 1934) refer in a highly concentrated fashion to almost all his important work of the years ahead.

Begins work (mechanical drawings, painted studies, notations) that will culminate in his most complex and highly regarded work: *Large glass*, 1915–23.

Conceives his first ready-made, *Bicycle wheel*, which involves the infrequent special selection and mounting of commonplace objects. This establishes the first major incidence of wholly non-art elements paradoxically challenging the aesthetic frame of reference.

Nude descending a staircase, no.2, 1912, shown at the Amory Show, New York, becomes the exhibition's focus of controversy.

Publication of Guillaume Apollinaire's *Les Peintres Cubistes*, Paris: prophetic assessment of Duchamp's contribution to modern art.

1915 First visit to New York, which extends to 1918. Greeted as famous on his arrival.

Commences his lifelong friendship with Walter and Louise Arensberg and many American artists and poets, particularly Man Ray.

Establishes a studio and begins work on the *Large glass* itself.

Included in an exhibition at the Carroll Gallery, New York (first appearance in a private gallery).

'A Complete Reversal of Art Opinions by Marcel Duchamp, Iconoclast', *Arts and Decoration* (September) New York. First published statement.

1916 Founding member of the Society of Independent Artists, Inc., New York.

1917 Assists in first exhibition of Society of Independent Artists; resigns upon rejection of *Fountain*, submitted under the pseudonym 'R. Mutt'.

With Picabia, Man Ray and Jean Crotti, his support of DADA prompts Arensberg and H. P. Roché to publish reviews: *The Blind Man and Rongwrong*.

1918 With execution for Katherine Dreier of *Tu m'*, his first oil painting in four years, Duchamp gives up painting completely.

Moves to Buenos Aires where he continues his creative activity for nine months.

1919 Returns to Paris. Stays with Picabia, establishing contact with DADA group, including Ribemont-Dessaignes, Pierre de Massot, Jacques Rigaud, etc.

1920 Includes *L.H.O.O.Q.* in first uproarious public demonstration of DADA in Paris.

Assumes pseudonym 'Rrose Sélavy' which he applies henceforth to published writings and ready-mades.

Completes *Rotary glass plate* (*precision optics*), his first motor-driven construction.

With Katherine Dreier, conceives and founds the Société Anonyme, an international permanent collection of modern art from which they hoped to establish a museum. The pioneering activity of this organization presented 84 exhibitions by 1939, as well as numerous lectures and publications. In 1941 the entire collection was presented to Yale University Art Gallery.

1921 With Man Ray, edits and publishes one issue of *New York DADA*, including contributions by Tristan Tzara and Rube Goldberg.

Continues work on optical devices as well as ready-mades.

Spends six months in Paris with Jean and Suzanne (Duchamp) Crotti.

1922 Returns to New York to continue work on the *Large glass*.

Publication of 'Marcel Duchamp' by André Breton in his *Littérature*, no.5 (October), Paris.

Experiments in the secret truth of numbers, applied to games. Resumes passion for chess.

1923 Ceases work on the *Large glass*, having brought it to 'a state of incompletion'.

Returns to Paris where he remains until 1926, save for occasional trips around Europe.

The idea teaches the public that Duchamp has 'ceased to produce art'.

1924 Perfects a roulette system whereby one 'neither wins nor loses'.

Appears with Erik Satie, Man Ray and Picabia in René Clair's film *Entr'acte* and in the only performance of the ballet *Relache*, by Picabia and Satie, at the Théâtre des Champs-Elysées.

1925 Participates in chess tournament, Nice. Travels through Italy.

In Paris, completes second optical instrument, *Rotary demi-sphere*.

1926 Incorporates optical experiments into *Anemic cinema*, filmed in collaboration with Man Ray and Marc Allegret.

Begins speculative purchases and sales of art works, an activity ironically counter to his lifelong aversion to the usual commercial aspects of art.

Visits New York briefly to arrange a Brancusi exhibition at the Brummer Gallery.

The *Large glass* exhibited for the first time at the International Exhibition of Modern Art at the Brooklyn Museum, organized by the Société Anonyme. This work accidentally shattered following the exhibition. Its condition remained undiscovered until the work was removed from storage several years later.

Work included in the second collective Surrealist exhibition at La Galerie Surréaliste, Paris.

1927 First marriage, to Lydie Sarrazin-Levassor.

1929 Visits Spain with Katherine Dreier.

1933 Brief visit to New York to organize a second Brancusi exhibition at Brummer Gallery.

1935 Publication of André Breton's 'Phare de la Mariée' (Lighthouse of the Bride) in *Minotaure*, no.6, Paris – the first comprehensive and a most important essay on Duchamp's major work.

1936 Four works included in the vast International Surrealist Exhibition, London.

Eleven works (largest selection to this time) included in 'Fantastic Art, Dada, Surrealism', a vast exhibition with a comprehensive catalogue prepared by Alfred Barr at the Museum of Modern Art, New York.

Visits New York to undertake the painstaking restoration of the *Large glass*.

1937 First one-man show given at the Arts Club of Chicago (nine works included).

1938 Participates in the organization of the International Surréalist Exhibition, Galerie des Beaux-Arts, Paris, with Breton, Eluard, Dali, Ernst, Man Ray and Paalen.

Begins his limited edition of the *Box in a valise*, issued 1938–41, a portable museum with his important works grouped in miniature reproductions.

1942 Returns to New York, where he collaborates with Breton, Sidney Janis and R. A. Parker on the *First Papers of Surrealism* exhibition and catalogue.

1944 First independent exhibition of the Duchamp brothers at Yale University Art Gallery.

1945 Special Marcel Duchamp number of *View* (March), New York.

1946 In Paris where he and Breton design and prepare 'Le Surréalisme en 1947' exhibition.

Duchamp returns to New York before the opening.

1949 'Twentieth Century Art from the Louise and Walter Arensberg Collection'. An exhibition at the Art Institute of Chicago (30 works by Duchamp included).

1950 Critical studies (written between 1943–49) contributed to the catalogue of the *Collection of the Société Anonyme*, Yale University Art Gallery.

1951 Publication of *The Dada Painters and Poets: An Anthology*, edited by Robert Motherwell, Wittenborn, Schultz, Inc., New York. Includes contributions by and about Duchamp.

1952 'Duchamp Brothers and Sister': an exhibition at the Rose Fried Gallery, New York.

1953 Exhibits at the International Dada Exhibition, Sidney Janis Gallery, New York.

1954 Marries Alexina (Teeny) Sattler.

Opening of a permanent exhibition of the Walter and Louise Arensberg Collection at the Philadelphia Museum of Art, which received this vast bequest in 1950; 43 works by Duchamp included. Comprehensive catalogue published.

1957 Major exhibition and catalogue of the Duchamp brothers at the Solomon R. Guggenheim Museum, New York, prepared by James Johnson Sweeney.

1958 *Marchand du Sel, Écrits de Marcel Duchamp*, compiled by Michel Sanouillet, Le Terrain Vague, Paris; the most comprehensive collection of Duchamp's writings and statements.

1959 Assists in the design and publication of *Sur Marcel Duchamp* by Robert Lebel, Trianon Press, Paris; English translation by George Heard Hamilton, Grove Press, New York. The most comprehensive and definite work on Duchamp to date. Includes a catalogue raisonné of 208 detailed entries and an extensive bibliography. This publication celebrated in one-man exhibitions at the Sidney Janis Gallery, New York, and Galerie La Hune, Paris.

Helps arrange the 'Exposition Internationale du Surréalisme', Galerie Daniel Cordier, Paris.

1960 Publication of *The bride stripped bare by her bachelors, even*, a typographic version of the *Green Box*, by Richard Hamilton, Lund Humphries, London.

Featured in an exhibition at the Gallerie Schwarz, Milan.

1961 Featured in *Art of Assemblage* exhibition and catalogue by William Seitz, The Museum of Modern Art, New York.

Interview with Richard Hamilton on Monitor, BBC television.

Featured in 'Rorelse Ikonsten' exhibition and catalogue at the Moderna, Museet, Stockholm, as a pioneer in the conception of motion in art.

Large glass replica made by Ulf Linde, Stockholm.

Unpublished dissertation by Lawrence D. Steefel, Jr.: 'The Position of *La Mariée mise a nu par ses Célibataires, même* (1915–1923) in the Stylistic and Iconographic Development of Marcel Duchamp', Princeton.

1962 Publication of a major article by Lawrence D. Steefel, Jr.: 'The Art of Marcel Duchamp', *The Art Journal*, XXII, no.2 (Winter 1962–1963) New York.

1963 One-man exhibition at Galerie Burén, Stockholm, in conjunction with the publication of a major monograph, *Marcel Duchamp*, by Ulf Linde.

'Duchamp, Picabia, Schwitters': an exhibition at the Alan Gallery, New York.

First major retrospective exhibition, 'By or of Marcel Duchamp or Rrose Sélavy', arranged by Walter Hopps at the Pasadena Art Museum 114 items.

1964 Galleria Schwarz, Milan, produces thirteen ready-mades in editions of eight signed and numbered copies. One man exhibition at the Galleria Schwarz followed by European tour. Lavish catalogue.

Jean-Marie Drot makes a film, *Game of chess with Marcel Duchamp*, for French television which wins first prize at the Bergamo Film Festival.

1965 'Not Seen and/or Less Seen of/by Marcel Duchamp/Rrose Sélavy' exhibition at Cordier and Ekstrom, Inc., New York, of the Mary Sisler Collection. 90 items, many previously not exhibited. Catalogue introduction and notes by Richard Hamilton.

'Profiled' in New Yorker by Calvin Tomkins.

New Yorker article, plus three others on Cage, Tinguely and Rauschenberg, published as 'The Bride and the Bachelors', Weidenfeld and Nicholson, London.

1966 *Large Glass* reconstructed, together with studies, in the University of Newcastle upon Tyne by Richard Hamilton. Exhibited, May, as 'The Bride Stripped Bare by Her Bachelors, Even, Again'. Photo-reportage catalogue.

Tristram Powell makes a film, *Rebel Ready-made*, for BBC television. Shown on *New Release* (BBC-2, 23 June).

Catalogue

Measurements are given to the nearest cm / in. Height precedes width.

Almost all the works in the exhibition are included in Robert Lebel's *catalogue raisonné* (*Marcel Duchamp*, London 1959) where further information will be found. The corresponding catalogue numbers are given beside the entries which follow (L).

The dating is almost always that of Lebel, who worked in close consultation with the artist. In a few instances, departures have been made where Duchamp himself now considers them necessary.

Apart from some slight inconsistency imposed by the requirements of typographical clarity and excepting the smallest items which are reproduced to a uniform visible minimum size, all works are illustrated approximately to scale.

Seven works we should like to have borrowed for the exhibition were not available, in most cases because they are too fragile to move. We have nevertheless included scaled illustrations of them in their correct positions in the chronological sequence for reference.

A few works are reproduced in colour to the maximum page size (and therefore out of scale with the monochrome illustrations) at the end of the catalogue section.

1 **Landscape at Blainville**
1902

Oil on canvas 61x50 cm / 24x20 in
Bottom right : *M Duchamp 02*

Lent by Cordier and Ekstrom Inc., New York

Duchamp believes this to be his first oil, painted at the age of fifteen.

Previously owned by Marcel Lefrançois (see no. 4).

L1 2 **Church at Blainville**
1902

Oil on canvas 61x43 cm / 24x17 in
Bottom right : *M Duchamp 02*

Lent by the Philadelphia Museum of Art
(Louise and Walter Arenberg Collection)

L2 3 **Garden and church at Blainville**
1902

Oil on canvas 60x50 cm / 24x20 in
On back : *Marcel Duchamp 1902 Blainville the house where I was born and the church where I was baptised one of the earliest oils 1902 To Brookes from Mary Marcel Duchamp 1951*

Lent by Frank Brookes Hubachek, Chicago

L8 4 **Marcel Lefrançois**
1904 (Blainville)

Oil on canvas 65x61 cm / 26x24 in
On back : *Portrait de Marcel Lefrançois Marcel Duchamp 1904 Signé en 1950 J'atteste que cette toile est bien de mon frère Marcel Duchamp Jacques Villon 29 Déc. 1949*

Lent by the Philadelphia Museum of Art
(Louise and Walter Arenberg Collection)

Nephew of Clémence, servant in the household of Duchamp's parents.

L9 **5** **Vegetable pedlar**
1904 or 05 (Paris)
Pencil and watercolour 17x11 cm / 7x4 in
Bottom right: *Marcel Duchamp*
Lent by the Mary Sisler Collection, New York

L9 **6** **Gasman**
1904 or 05 (Paris)
Pencil and watercolour 17x11 cm / 7x4 in
Bottom centre: *Employé du Gaz*
Bottom left: *Marcel Duchamp*
Lent by the Mary Sisler Collection, New York

L9 **7** **Kneeling peasant, back view**
1904 or 05 (Paris)
Pencil and watercolour 17x11 cm / 7x4 in
Bottom right: *Marcel Duchamp*
Lent by the Mary Sisler Collection, New York

L9 **8** **Woman**
1904 or 05 (Paris)
Conté crayon 17x11 cm / 7x4 in
Bottom left: *Marcel Duchamp*
Lent by the Mary Sisler Collection, New York

L9 **9** **'Moulin de la Galette'**
1904 or 05 (Paris)
Pencil and watercolour 17x11 cm / 7x4 in
Bottom right: *Marcel Duchamp*
Lent by the Mary Sisler Collection, New York

L9 **10** **Head of bearded man (Jacques Villon ?)**
1904 or 05 (Paris)
Pencil 17x11 cm / 7x4 in
Bottom right: *Marcel Duchamp*
Lent by the Mary Sisler Collection, New York

L9 **11** **Dog's head**
1904 or 05 (Paris)
Pencil and watercolour 17x11 cm / 7x4 in
Bottom right: *Marcel Duchamp*
Lent by the Mary Sisler Collection, New York

L9 **12** **Dog's head**
1904 or 05 (Paris)
Pencil and watercolour 11x17 cm / 4x7 in
Bottom right: *Marcel Duchamp*
Lent by the Mary Sisler Collection, New York

L9 **13** **Seated old man**
1904 or 05 (Paris)
Conté crayon . 17x11 cm / 7x4 in
Bottom left : *M.D.*
Lent by the Mary Sisler Collection, New York

L9 **14** **Big woman and baby**
1904 or 05 (Paris)
Pencil and watercolour 17x11 cm / 7x4 in
Bottom centre : *Marcel Duchamp*
Lent by the Mary Sisler Collection, New York

L9 **15** **Funeral coachman**
1904 or 05 (Paris)
Conté crayon 21x13 cm / 8x5 in
Bottom right : *Marcel Duchamp*
Lent by the Mary Sisler Collection, New York

L9 **16** **Sous-préfet with goatee**
1904 or 05 (Paris)
Pencil and watercolour 21x13 cm / 8x5 in
Bottom right : *Marcel Duchamp*
Lent by the Mary Sisler Collection, New York

L9 **17** **Sous-préfet**
1904 or 05 (Paris)
Pencil and watercolour 21x13 cm / 8x5 in
Bottom centre : *Marcel Duchamp*
Lent by the Mary Sisler Collection, New York

L9 **18** **Coachman on box**
1904 or 05 (Paris)
Pencil and watercolour 13x21 cm / 5x8 in
Bottom right : *Marcel Duchamp*
Lent by the Mary Sisler Collection, New York

L9 **19** **Negress**
1904 or 05 (Paris)
Pencil and watercolour 21x13 cm / 8x5 in
Bottom right : *Marcel Duchamp*
Lent by the Mary Sisler Collection, New York

L9 **20** **Reservist**
1904 or 05 (Paris)
Pencil 21x13 cm / 8x5 in
Bottom left : *Marcel Duchamp*
Lent by the Mary Sisler Collection, New York

L9 **21** **Raymond Duchamp-Villon**
1904 or 05 (Paris)

Conté crayon 21x13 cm / 8x5 in
Bottom right : *Marcel Duchamp*

Lent by the Mary Sisler Collection, New York

L9 **22** **Man on stool**
1904 or 05 (Paris)

Conté crayon 21x13 cm / 8x5 in
Bottom right : *M.D.*

Lent by the Mary Sisler Collection, New York

L9 **23** **Man's leg**
1904 or 05 (Paris)

Conté crayon 21x13 cm / 8x5 in
Bottom centre : *Marcel Duchamp*

Lent by the Mary Sisler Collection, New York

L9 **24** **Man on a stool, back view**
1904 or 05 (Paris)

Pencil and watercolour 21x13 cm / 8x5 in
Bottom right : *Marcel Duchamp*

Lent by the Mary Sisler Collection, New York

L9 **25** **Man in a hat**
1904 or 05 (Paris)

Conté crayon 21x13 cm / 8x5 in
Bottom centre : *Marcel Duchamp*

Lent by the Mary Sisler Collection, New York

The drawings and watercolours nos. 5-25 are from two sketch books. Pierre Roché acquired them from M.D. around 1940. Each page was signed in 1960 at the request of Mme Roché and the drawings were separated at a later date. The sketch books cover the period during which M.D. attended the Académie Julian, October 1904 to June 1905. A number of sketches are of uniformed personages – the Sous-préfet and funeral coachman's elaborate hats presage the concern with uniforms and liveries to be found later in the *Nine malic moulds* (no. 117) of the *Large glass*.

L14 **26** **Man seated by a window**
1905

Oil on canvas 56 x 39 cm / 22 x 15 in
Bottom left : *Marcel Duchamp*

Lent by the Mary Sisler Collection, New York

From 1905 until 1909 M.D. made summer trips to the Normandy coast in the company of his brother Jacques Villon. This painting was produced on such a holiday at Yport. Impressionism was the school aspired to by progressive young artists of the time : M.D. was just eighteen. The influence of Monet's impressionism, through the example of his older brother, operated on a precocious talent to produce paintings of skill and painterly flair. The subject is Barré, an actor friend of Villon.

L15 **27** **On the cliffs**
1905

Oil on canvas 56 x 39 cm / 22 x 15 in
Bottom left : *Marcel Duchamp*

Lent by the Mary Sisler Collection, New York

In the Lebel *catalogue raisonné* the work is dated 1906 - 8. M.D. thinks it likely that it was painted at Yport on his visit in 1905 – he prefers the earlier dating. A proximity of the above two works in Lebel hints at his opinion of a relationship.

L17 **28** **Woman driver**
1907

Brush drawing and 'splatter' 32 x 25 cm / 13 x 10 in
Lower left : *Marcel Duchamp 1907*
Caption : *Femme-Cocher. Tarif horo-Kilométrique*

Lent by the Mary Sisler Collection, New York

Many young artists of the period worked spasmodically for the humorous journals then in great vogue. Lautrec, Steinlen, Forain and Willette had granted the style of comic illustration an artistic respectability. Jacques Villon had some success in the genre working mainly for *Le Courrier français*. M.D. with, among others, Juan Gris, tried his hand for the meagre reward of ten francs from *Le Rire, L'Assiette au Beurre* and *Le Sourire*.

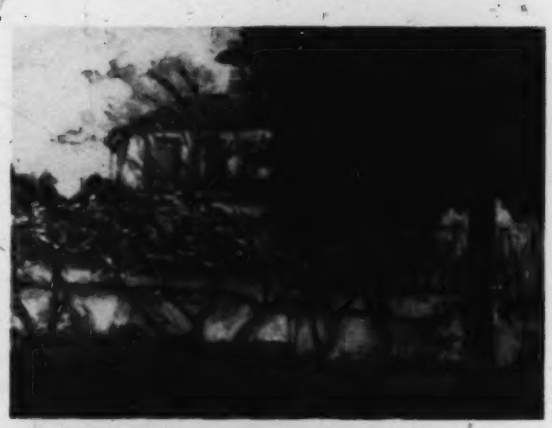
Women cab drivers were an innovation in the Paris of 1907. The suffragettes demanded not only equality to practise Law and Medicine but the right to work in any hitherto exclusively male labours. The taxi-meter was also new. The 'first fruits' of female employment by meter had great topicality. M.D.'s persistent wit may well have been sharpened by this youthful association with the funny papers. A brevity and precision of language are common to the caption style and much of his later use of written texts.

L19 **29** **House among apple trees**
1907

Oil on canvas 54 x 73 cm / 21 x 29 in
Bottom right : *Duchamp 07 (?)*

Lent by the Mary Sisler Collection, New York

The scene as from the garden of Villon's house at Puteaux.



L20 **30** **House in a wood**
1907

Oil on canvas 44 x 55 cm / 17 x 22 in
Bottom right : *M Duchamp 07*

Lent by the Mary Sisler Collection, New York

L23 **31** **Yvonne Duchamp**
1907

Oil on canvas 86 x 68 cm / 34 x 27 in
Bottom left : *Duchamp*

Lent by the Mary Sisler Collection, New York

M.D. suspects that nos. 31-3 were painted during visits to Yport and Veules. Other members of his family frequently joined the brothers there. The portrait indicates a decline of Impressionism as a force for M.D.

L16 **32** **Yvonne Duchamp-Villon**
1907

Oil on canvas 71 x 91 cm / 28 x 36 in
Bottom left : *Marcel Duchamp*

Lent by the Mary Sisler Collection, New York

The wife of M.D.'s sculptor brother Duchamp-Villon.

L21 **33** **Peasant's cottage at Yport**
1907

Oil on canvas 39 x 55 cm / 15 x 22 in
Bottom left : *Marcel Duchamp vers 1907*

Lent by the Mary Sisler Collection, New York

L25b **34** **News**
1908

Pen and watercolour 29 x 22 cm / 11 x 9 in
Bottom right : *à Gustave Candel amicalement M Duchamp*

Lent by the Mary Sisler Collection, New York

The drawing demonstrates M.D.'s flexible attitude to style during 1907 and 1908. In this case, the influence of Boutet de Monvel is not so much the outcome of an admiration for de Monvel as a mark of restlessness in search of modes. The quest was not necessarily among the avant-garde – the most boring of Salon artists could prompt a new direction. Several works of the time are reactionary in this inquisitive sense.

L24 **35** **Young boy of the Candel family**
1908

Oil on canvas 72 x 58 cm / 28 x 23 in
Top right: *M. Duchamp 08*

Lent by the Mary Sisler Collection, New York

Gustave Candel was a dealer in cheese who lived next door to M.D. in Montmartre. Duchamp went regularly to the Candels to dine. The boy's portrait was painted in the studio in Montmartre shortly before it was vacated in the summer of 1908. The dating is precise because M.D. well remembers a party to celebrate Christmas 1907. Two days of near riot resulted in his eviction at the termination of the six months' notice legally required.

L26 **36** **Peonies in a vase**
1908

Oil on canvas 55 x 44 cm / 22 x 17 in
Bottom right: *M. Duchamp 08*

Lent by the Mary Sisler Collection, New York

Probably painted in the Candel apartment. It is an exploration in the Intimiste style of Vuillard, Valloton and Bonnard.

L27 **37** **Red house among apple trees**
1908

Oil on canvas 55 x 43 cm / 22 x 17 in
Bottom left: *M Duchamp 08*

Lent by the Mary Sisler Collection, New York

Somewhat Fauve influenced. The 'red house' belonged to Kupka, a neighbour of Villon at Puteaux.

L28 **38** **Singer in evening dress, standing**
1908

Pen and wash · 16 x 12 cm / 6 x 5 in
Bottom right : *M. Duchamp 08*

Lent by Cordier and Ekstrom Inc., New York

Another sketchbook drawing. M.D. explains, almost apologetically, that the sketchbook was a constant companion in those days – everyone had them and brought them out on any occasion. Villon, who was twelve years older than Marcel, sketched a great deal and M.D. feels that his own ardent drawing was in emulation of his 'big brother, successful in the business'.

L29b **39** **Conversation**
1908

Pen and wash 31 x 25 cm / 12 x 10 in
Bottom right : *à Gustave Candel Duchamp 09*

Lent by the Mary Sisler Collection, New York

No doubt drawn in 1908 at the same time as another small sketch of this subject (Lebel 29a). The date '09' was applied at the time it was given to Candel.

L30 **40** **First Communion cake**
1908

Engraving in sepia and colour 24 x 17 cm / 9 x 7 in
In rondel : *Jacques Villon Marcel Duchamp*
Bottom right : *à Madame Alain Souvenir amical M. Duchamp 09*

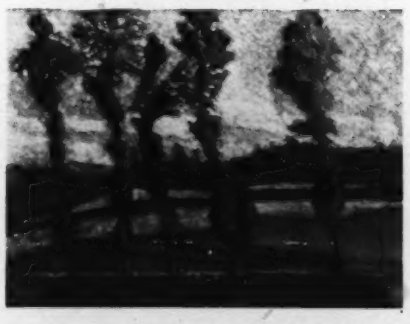
Lent by the Mary Sisler Collection, New York

Magdeleine Duchamp's First Communion would have been in 1908. Marcel and Jacques commemorated the occasion with a little etching. M.D. says 'the dolls show Villon's hand – maybe I did the cake'.

41 **Landscape**
1908

Oil on canvas 45 x 61 cm / 18 x 24 in
Bottom right : *Marcel Duchamp*

Lent from a private collection, Paris



L31 **42** **Saint Sebastian**
1909

Oil on canvas 62x47 cm / 24x18 in
Bottom right : *Duchamp 09 (?)*

Lent by the Mary Sisler Collection, New York

An oil sketch from a sculptured figure in the church at Veules-les-Roses. Lebel says that it is possibly the painting exhibited at the 1909 Salon d'Automne under the title *Veules (Eglise)*, no. 469. M.D. is reluctant to confirm this. The colour is restrained and the handling marks a further move from Impressionism.

L33 **43** **At the 'Palais de Glace'**
1909

Brush drawing with 'splatter' 43x31 cm / 17x12 in
Centre right : *à Madame et à Monsieur Candel Respectueusement Duchamp 09*
Caption : *tu vois, on porte beaucoup de tricorne cette année. Lui – Oh! tu sais, a une corne près, c'est toujours la mode* – [You see how many people are wearing tricorns this year. He – oh! you know, a horn or two is always in fashion –]

Lent by the Mary Sisler Collection, New York

L34 **44** **Mid-Lent**
1909

Conté crayon, brush, 'splatter' and gouache
61x49 cm / 24x19 in
Lower left : *Duchamp 09*
Caption : *Mi-Carême – Naturellement qu'on va sans chapeau au bal* [Mid-Lent – Naturally one goes to a ball without a hat]

Lent by the Mary Sisler Collection, New York

L35 **45** **Sundays**
1909

Conté crayon, brush, 'splatter' and gouache
61x49 cm / 24x19 in
Lower centre : *Duchamp 09*
Caption : *Dimanches*

Lent by the Mary Sisler Collection, New York

L36 **46** **At the bar**
1909

Pen, brush and ink 39 x 29 cm / 15 x 12 in
Lower left: *Duchamp 09*
Caption: *Grève des P.T.T. – T'as pas reçu mon pneu . . . alors ?* [Post Office strike – you didn't get my wire . . . then ?]

Lent by the Mary Sisler Collection, New York

Nos. 43 - 6 are among the final products of M.D.'s flirtation with the illustrated papers – he was 'still trying to make a penny'. The very survival of these drawings suggests that they were rejected by the publishers, for accepted work was never returned.

L41a **47** **Tutu**
1909

Brush drawing 35 x 25 cm / 14 x 10 in
Bottom right: *à Gustave Candel Amicalement Duchamp 09*

Lent by Mrs Arne H. Ekstrom, New York

L41b **48** **Woman standing (Yvonne)**
1909

Brush drawing 37 x 18 cm / 14 x 7 in
Bottom right: *à Gustave Candel Amicalement Duchamp 09*

Lent by Cordier and Ekstrom Inc., New York

L41c **49** **Seated man wearing a top hat**
1909

Brush drawing over pencil and wash
32 x 20 cm / 12 x 8 in
Bottom right: *à Gustave Candel Duchamp 09*

Lent by Cordier and Ekstrom Inc., New York

M.D. sometimes used friends to make life-studies for his humorous illustrations – nos. 48 and 49 are evidently sketches of this kind. 48 was drawn from his sister Yvonne.

L49 **50** **Laundry barge**
1910

Oil on cardboard 66 x 74 cm / 26 x 29 in
Bottom right: *Duchamp 10*

Lent by the Mary Sisler Collection, New York

A quick sketch painted by the Seine at the Pont de Neuilly when M.D. was living nearby.

L40 **51** **Clémence**
1910

Oil on canvas 61 x 50 cm / 24 x 20 in
Bottom left: *Marcel Duchamp vers 1910*

Lent by Mr and Mrs Arne H. Ekstrom, New York

Clémence was a maid in the household of Duchamp's parents at Rouen. It was a 'quick study' most likely made on vacation there in the summer of 1910. Paintings of this period have been described as in 'Fauve style'. *Clémence*, however, is more Intimiste.

L44 **52** **Two nudes**
1910

Oil on canvas 99 x 81 cm / 39 x 32 in
Bottom left: *Marcel Duchamp vers 1910*

Lent by the Mary Sisler Collection, New York

In his search for a direction M.D. began in 1910 to paint formal nude figure compositions from professional models. It was a means of getting away from nature = 'another dream' of what art is about.

L45 **53** **Nude seated in a bathtub**
1910 (Rouen)

Oil on canvas 92 x 73 cm / 36 x 29 in
Bottom right : *Duchamp 10*

Lent by Mrs Marcel Duchamp, New York

L46 **54** **Nude wearing black stockings**
1910

Oil on canvas 116 x 89 cm / 46 x 35 in
Bottom left : *Duchamp 10*

Lent from a private collection, New York

Duchamp thinks of 1910 as a year of exploration, a time of exposure to the real forces then operating in art. He was entering the field at the tail end of Impressionism and after the Fauvre revolution at a time when Derain, Matisse and Braque were the men making the running. The nudes of 1910, highly individual as they are in many respects, sit easily within the framework of Parisian painting of the period. Such accomplishment within the genre makes Duchamp's rapid sideswing from the mainstream that much more remarkable.

L50 **55** **Dr Ferdinand Tribout**
1910

Oil on cardboard 55 x 46 cm / 22 x 18 in
Bottom right : *Duchamp 10*

Lent by Madame Léo Tribout, Grand-Couronne

L51 **56** **Chauvel**
1910 (Rouen)

Oil on cardboard 54 x 41 cm / 21 x 16 in
On back : *J'atteste que ce carton vers 1910 est bien de mon frère Marcel Duchamp Jacques Villon 19 déc. 1940. Finally signed it in 1951 Marcel Duchamp. Painted in 1910*

Lent by Mrs Marcel Duchamp, New York

L52 **57** **Dr R. Dumouchel**
April 1910 (Neuilly)

Oil on canvas 100 x 66 cm / 40 x 26 in
Bottom left : *Duchamp 10*
On back : *à propos de ta 'figure' mon cher Dumpuchel Bien cordialement Duchamp*

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)

Dr Ferdinand Tribout and Dr Dumouchel were schoolfriends of M.D. Chauvel was a fellow artist.

L54 **58** **Artist's father, seated**
1910 (Rouen)

Oil on canvas 93 x 73 cm / 36 x 29 in
Bottom centre : *Marcel Duchamp 10*

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)

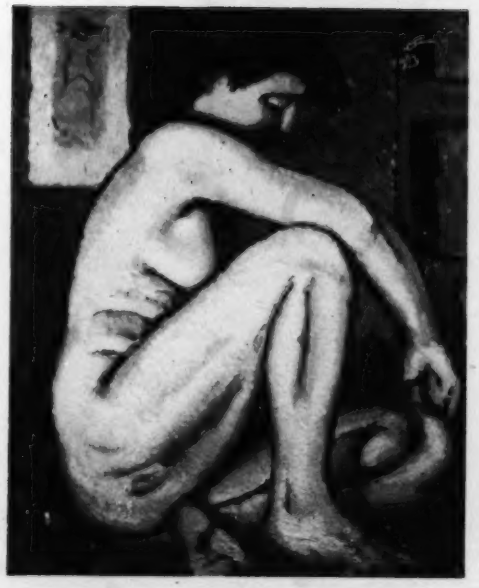
Duchamp's father was a notary – a benevolent and wise parent whose generous and indulgent nature nourished a formidable crop of artists among his children. In the belief that their inheritance was most valuable in early manhood he gave financial help when it was needed. After his father's death Marcel used his relatively small legacy to buy (with H. P. Roché) a number of Brancusi's from the John Quinn collection – an investment that extended his father's support yet further into life.

L55 **59** **Seated nude**
1910

Oil on canvas 93 x 73 cm / 36 x 29 in
Top left : *Duchamp 10*

Lent by the Mary Sisler Collection, New York

An isolated case of strong, raw colour. It reveals the pressure of M.D.'s search for personal expression.



L56 **60** **Chess game** also known as **Chess players**
August 1910

Oil on canvas 114 x 147 cm / 45 x 58 in
Bottom left : *Duchamp 10*

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)

Jacques Villon and Raymond Duchamp-Villon, the artist brothers of M.D., are seen playing chess in the Villons' garden at Puteaux. The ladies are their wives.

L53 **61** **Nana in a green blouse**
1910

Oil on canvas 61 x 50 cm / 24 x 20 in
Bottom right : *Duchamp 10*

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)

Portrait of a girl friend of Dr Tribout showing the influence of Matisse.

L47 **62** **Nude standing**
1910

Ink and gouache on cardboard 48 x 26 cm/ 19 x 10 in
Bottom right: *A ce cher vieux Tribout bien cordialement Duchamp 10*

Lent by Madame Léo Tribout, Grand-Couronne

L61 **63** **Nude with brown skin**
1910

Watercolour 46 x 46 cm / 18 x 18 in
Bottom right: *Duchamp 10*

Lent by the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

A curious facet of Duchamp's practice of the 'profession' of artist is the manner of distribution of his output. Most of the paintings and drawings listed so far were gifts to their first owner. Duchamp has always avoided the contamination of commerce and his work has only recently come into the art market, particularly since the death of his friend H. P. Roché. Duchamp has had no dealer. The only one-man show in a commercial gallery was of readymades in 1916 – an exhibition so blatantly uncommercial as to prove no exception to his rule. Lebel points out that *Nude with brown skin* was the only work of Duchamp's ever to be publicly auctioned until the sale in Berne in 1958 of a set of *Rotoreliefs*. The first occasion was the auction of John Quinn's collection in 1927. Three other items owned by Quinn were extracted by M.D. before the sale. All found their way into the Arensberg collection.

L58 **64** **Standing nude**
1910

Ink and gouache on cardboard 53 x 30 cm / 21 x 12 in
Bottom right: *Duchamp 10*

Lent by Cordier and Ekstrom Inc., New York

Sketch from a professional model.

L62 **65** **The thicket**
January 1911, begun December 1910 (Neuilly)

Oil on canvas. 128 x 92 cm / 50 x 36 in
Bottom right : *Marcel Duchamp 11*

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)

An excursion into the pseudo-hieratic style of Derain ?

L64 **66** **Two nudes seated in a landscape**
1911 beginning

Oil on canvas 92 x 73 cm / 36 x 29 in
Bottom right : *Marcel Duchamp 11*

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)

L39 **67** **Nude on nude**
1910–11

Oil on cardboard 65 x 50 cm / 26 x 20 in
Lower left: *Marcel Duchamp*

Lent by Arnold Fawcus, Paris

Catalogued by Lebel as *Nude with green hair*. Named *Nude on nude* by Duchamp in 1960, when he suggested that the underpainting was done early in 1910.

L68 **68** **Spring** or **Young man and girl in spring**
1911

Oil on canvas 66 x 50 cm / 26 x 20 in
Bottom right: *Marcel Duchamp 11*
On back: *A toi ma chère Suzanne Marcel*

Colour plate p 85

Lent by the Mary Sisler Collection, New York

Given as a wedding present to Suzanne on her first marriage in 1911, *Spring* is a study for the painting which exists as the first layer of *Network of stoppages* (no. 111). Duchamp abandoned the big version after expending much effort on the project, his most ambitious work to date. If completed, or even left unfinished, the large *Spring* painting would have been a masterpiece of minor cubism. M.D.'s disdain is symptomatic of the intense and eager development in his early twenties.

By 1911 Duchamp was well acquainted with Apollinaire, La Fresnaye and Gleizes. Cubism was part of his background and Cézanne was the Master. There are affinities between *Spring* and Cézanne's great *Bathers* composition.

L71 **69** **Sonata**
January 1911 (Rouen) . September 1911 (Neuilly)

Oil on canvas 145 x 113 cm / 57 x 45 in
Bottom left : *Marcel Duchamp 11*

Lent by the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

The Duchamp household was particularly cultured. Four of the six children were artists (Suzanne, like her three brothers, was a painter of distinction), music and chess were a part of home life. In *Sonata*, Yvonne is at the piano, Magdeleine plays the violin, Madame Duchamp stands and Suzanne is seated.

L72 **70** **Portrait**
1911 (Neuilly)

Oil on canvas 146 x 114 cm / 58 x 45 in
Bottom left : *Marcel Duchamp 11*

Colour plate p 86

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)

Duchamp regards himself as a late arrival on the Cubist scene. A good deal younger than Picasso and Braque, his contact with Cubist theory was through Villon, Delaunay, Metzinger and Gleizes – a youngster even in that group. The strong individuality of his temperament lead him to a path at variance with Cubism proper.

The Cubist breakthrough was the thought that the artist's viewpoint on his subject could vary and permit the representation of different viewpoints for different parts. Duchamp added the notion that the artist might remain still and let the subject's own movement provide the multiple aspects. The Futurists in Italy arrived at similar conclusions independently.

In *Portrait* we see a girl from five viewpoints, or a girl seen five times from the same viewpoint. She promenades like a fashion model from left to right then back again. Each view is distinct and separate, odd only in being present simultaneously. As she progresses across the canvas she becomes nude.

L73 **71** **Yvonne and Magdeleine torn up**
September 1911 (Veules)

Oil on canvas 60 x 73 cm / 24 x 29 in
Bottom left : *Dchp Sept 11*

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)

Apart from its gentle colour, the painting is a wild, even desperate, forcing of pace. A disruptive burst, brought slowly under control through the *Chess players* group (nos. 73 - 8) into the severe systemization of the *Nude descending a staircase* (no. 83).

L74 **72** **Apropos of little sister**
October 1911

Oil on canvas 73 x 60 cm / 29 x 24 in
Bottom left : *Marcel Duchamp Octobre 1911*
On back : *Une etude de femme* with the word *Merde*

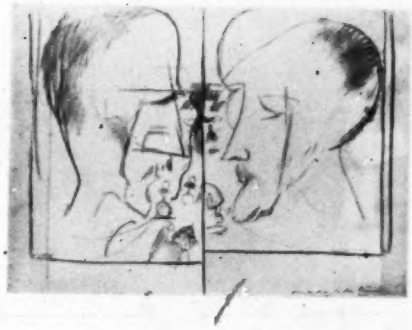
Lent by the Mary Sisler Collection, New York

Apropos of little sister has been exhibited as a Cubist work and also as Surrealism. It can well be regarded as an abstract picture for the links with its subject are tenuous ; colour and compositional relationships are self-sufficient, having only the slightest ties with their source. The restrained colour was considered by M.D. to be its most daring aspect. It is difficult to realize that such elegant tints should have been 'hard to swallow' but in the context of the Fauves 'black,' greys and subdued colour were a terrific revolution. Blue had replaced black for the Impressionists, so bringing black back to the palette was shocking'. Braque and Picasso experienced the same resistance.

M.D. bought the painting after John Quinn's death in 1925. Quinn's collection was to come up for auction and many artists and dealers were disturbed at the prospect of low bids. Joseph Brummer, who was in charge of the sale, sold the painting back to the artist prior to the auction.

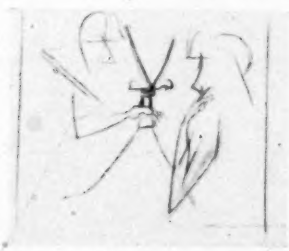
L75 **73** **Study for *Chess players***
September - October 1911

Charcoal 43 x 58 cm / 17 x 23 in
Lower right : *Marcel Duchamp 11*
Bottom right : *pour Jackie la fée Parmentière Marcel 1964*
Lent by Jacqueline Monnier, Paris



L76 **74** **Study for *Chess players***
October 1911

Charcoal and ink 34 x 42 cm / 13 x 16 in
Bottom right : *Marcel Duchamp 11*
Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)



L77 **75** **Study for *Chess players***
October 1911

Charcoal and ink 45 x 61 cm / 18 x 24 in
Lower left : *Pour une partie d'échecs Marcel Duchamp 1911*
Lent by Mrs Marcel Duchamp, New York

L78 **76** **Study for *Chess players***
October 1911

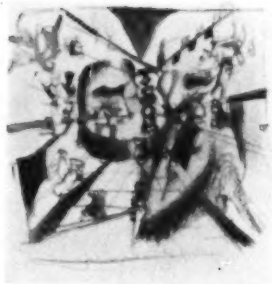
Charcoal 50 x 51 cm / 20 x 20 in
Bottom right : *Marcel Duchamp 11*
Lent by Mrs Edgar Varèse, New York

L79 **77** **Sketch for *Chess players***
1911

Watercolour and ink 17 x 16 cm / 7 x 6 in
Bottom centre : *pour une partie d'echecs M. Dchp 11*

Lent by the Solomon R. Guggenheim Museum, New York

As is the case with much of M.D.'s early work, the painting of chess players (no. 78) emerged from familiar experience. Chess was played a great deal by the Duchamp family. The five drawings and the oil sketch in which the artist surveyed his subject are analytical yet remarkably affectionate. They illustrate Raymond Duchamp-Villon (left) and Jacques Villon in the course of a game.



L80 **Sketch for *Chess players***
November–December 1911 (Neuilly)

Oil on canvas 50 x 61 cm / 20 x 24 in
Bottom right : *Marcel Duchamp déc. 11*

In the collection of the Musée National d'Art Moderne, Paris

Too fragile to include in the exhibition.

L81 **78** **Portrait of chess players**
December 1911 (Neuilly)

Oil on canvas 101 x 101 cm / 40 x 40 in
Bottom left : *Marcel Duchamp 11*
On back : *Marcel Duchamp 'Portrait de joueurs d'échecs*

Lent by the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

Multiple viewpoints are used here in a convincingly Cubist sense – that is to say, subject movement is less important than spectator movement. The artist grasps, with a sure hand, the new found freedom that Cubism offered away from a closed representation of closed volumes. The way that Duchamp wields Cubist method is unique because he pointedly rejects the Cubist conclusion that its revolution inevitably leads to abstraction. With formal flexibility came the possibility of deeper psychological characterization and an even more intense relationship with subject. A concern of the chess picture is evidently distortion though it as clearly reaches towards a purer appreciation of narrative.

Duchamp is always suspicious of wilful distortion – a control external to him often provides a regulator. ***Portrait of chess players*** was painted entirely by gaslight so that colour would be distorted without any self-conscious modifying of colours.

L85 **79** **Coffee mill**
November – December 1911 (Neuilly)

Oil on cardboard 33 x 12 cm / 13 x 5 in

Lent by Maria Martins, Rio de Janeiro

Jacques Villon decided it would be nice to have some paintings to decorate his kitchen. His friends, among them La Fresnaye, Gleizes, Metzinger and Léger, provided appropriate small paintings. Marcel's contribution was the *Coffee mill*. It was the first of his paintings to display an interest in mechanical objects and the first to use sequenced overlapping phases of representation to depict movement.

L84 **80** **'Encore à cet astre' (Once more to this star)**
November 1911 (Neuilly)

Pencil 25 x 16 cm / 10 x 6 in
Lower left: *Marcel Duchamp 12 a Monsieur F. C. Torrey tres cordialement. Marcel Duchamp 13*
Lower right: *Encore à cet astre (Jules Laforgue*

Lent by the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

'Encore à cet astre' and *'Sieste éternelle'* (no.81) are two of three surviving drawings of a group of about eight illustrations to poems by Jules Laforgue. 'Illustrations' is a misleading term for they are poetic linear reactions rather than strict visual descriptions.

'Encore à cet astre' anticipates the *Nude descending a staircase, no. 2* (no. 83) by a month. The drawing appears to be the starting point for that painting and was given in 1913 to F. C. Torrey who purchased the *Nude* from the Armory show.

L83 **81** **'Sieste éternelle' (Eternal siesta)**
November–December 1911

Pencil and watercolour 25 x 16 cm / 10 x 6 in
Lower left: *Marcel Duchamp 12*
Lower right: *Sieste éternelle (Jules Laforgue)*

Lent by Mr and Mrs George Heard Hamilton, Williamstown, Mass.

See note to no. 80.

L87 **82** **Nude descending a staircase, no.1**
December 1911 (Neuilly)

Oil on cardboard 96 x 60 cm / 38 x 24 in
Bottom left: *Marcel Duchamp 11. Nu descendant un escalier*

Lent by the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

Two related subjects were embarked upon almost simultaneously in December 1911, *Sad young man in a train* (not shown in this exhibition but included in the 'Peggy Guggenheim Collection' at the Tate Gallery last year, and reproduced below) and *Nude descending a staircase, no.1*. Superficially they have a great deal in common but the contrast between the two subjects is most illuminating. The sad young man, a self-portrait, is stationary in a mobile ambience — the painting attempts to render the experience of standing still in a moving vehicle. On the other hand, the descending nude is itself moving in a stationary ambience.

L86 **Sad young man in a train**
December 1911 (Neuilly)

Oil on canvas on board 100 x 73 cm / 39 x 29 in.
Bottom left: *Marcel Duchamp 12*
On back: *Marcel Duchamp nu (esquisse) Jeune homme triste dans un train Marcel Duchamp*

In the collection of Mrs Peggy Guggenheim, Venice

Not in the exhibition. See note to no. 82.

L88 **83** **Nude descending a staircase, no.2**
January 1912 (Neuilly)

Oil on canvas 147 x 89 cm / 58 x 35 in
Bottom left: *Nu descendant un escalier*
Bottom centre: *Marcel Duchamp 12*
On back: *Marcel Duchamp 12*

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)

The definitive version of the descending nude shows many features which are not apparent in the sketch for it. The larger painting is considerably more complex, also more schematic, a treatment that derives from Marey's superimposed exposures of stages of movement on the photographic plate. Duchamp remembers seeing reproductions of Marey's work in a popular illustrated journal of 1911 although an investigator failed to find them in a search at the Bibliothèque Nationale. Neither *'Encore à cet astre'* (no. 80) nor *Nude descending a staircase, no. 1* (no. 82) reveal the Marey features so it is reasonable to assume that Duchamp set about a serious exploration of Marey's scientific research when he thought that it could help solve this particular problem.

When the painting was presented at the Salon des Independents in 1912, Cubist members of the exhibition committee objected on the grounds that it was not authentically Cubist. Duchamp removed the painting from the gallery before the opening. It was later exhibited at the Salon de la Section d'Or and in 1913 at the Armory Show in New York when it achieved a notoriety that has never diminished.

Another version, *Nude descending a staircase, no.3* (Lebel 89), was made for Walter Arensberg in 1916 by colouring a full-size photographic print. Arensberg regretted that he hadn't bought the painting at the Armory show (he got it later from Torrey) so M.D. ran up a simulcrum.

L91 **84** **Two nudes: one strong and one swift**
March 1912 (Neuilly)

Pencil 30 x 37 cm / 12 x 15 in
Bottom right: *Marcel Duchamp 12*
Bottom centre: *2 nus: un fort et un vite*

Lent by Edmond Bomsel, Paris

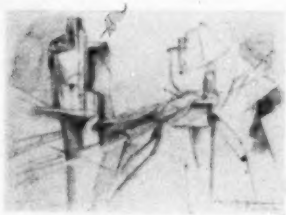
First of several drawings which exploit the calligraphic language of the *Nude descending a staircase, no. 2*.

L93 **85** **King and queen traversed by swift nudes**
April 1912 (Neuilly)

Pencil 27 x 39 cm / 11 x 15 in
Bottom right: *Le Roi et la Reine traverses par des nus vites Marcel Duchamp 1912*

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)

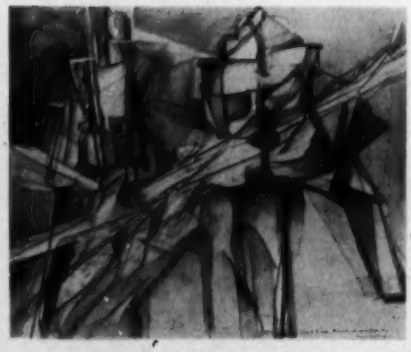
Duchamp never repeats his triumphs – when a project has been successfully completed, a problem solved, he is likely to assess the ground covered and use it as a platform from which to proceed to new territory. The *Nude descending* is an anonymous diagram of activity, the studies that succeed it adopt the calligraphic language with enthusiasm but turn it to new tasks. The drawings nos. 85 and 86, specifically of male and female and concerned with strength and pace, are studies for a painting (too fragile to include in this exhibition, but reproduced on the opposite page) called *King and queen surrounded by swift nudes*. The 'king' and 'queen' of the title suggested the confrontation of energies and the chess connotation was attractive: 'swift nudes' added a little gaiety.



L92 **86** **King and queen traversed by nudes at high speed**
April 1912 (Neuilly)

Pencil, watercolour and gouache 49 x 59 cm / 19 x 23 in
Bottom right: *Le roi et la reine traversés par des nus en vitesse Marcel Duchamp 12*

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)



L94

King and queen surrounded by swift nudes
May 1912 (Neuilly)

Oil on canvas 115 x 128 cm / 45 x 51 in
Bottom left: *Le roi et la reine entourés de nus vites*
Bottom right: *Marcel Duchamp 12*
On the back is another painting *Paradise* 1910

In the collection of the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

The painting is in a bad state and could not travel from Philadelphia for the present exhibition. Its sad condition is partly due to the presence of an earlier painting on the back of canvas - a factor that makes restoration extremely difficult.

It is interesting to note the small changes of title in the three versions of this subject (see also nos. 85 and 86). Language was becoming an increasingly important component for the artist. Beginning with the first *Nude descending* (no. 82), an explicit title is usually inscribed on the face of the work.

L99 **87** **The bride stripped bare by the bachelors**
July 1912 (Munich)

Pencil 24x32 cm / 9x13 in
Bottom left: *Marcel Duchamp Juli 1912 Première recherche pour: la mariée mise à nu par les célibataires*
Bottom centre: *Mécanique de la pudeur Pudeur mécanique*

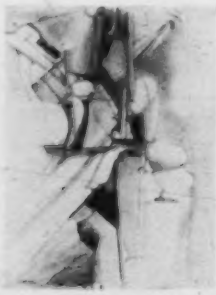
Lent by Cordier and Ekstrom Inc., New York

M.D. visited Munich for an extraordinarily productive vacation during July and August 1912. The characters which were to populate the fantasy world of the *Large glass* were born there. 'Virgin' made her 'passage' to 'bride'. 'bride' was first assaulted by the 'bachelors', new beings slowly acquiring form and attributes emerged from the sensual calligraphy. *The bride stripped bare by the bachelors* is likely to have been the earliest of the Munich works. It relates stylistically, and in general concept, to the paintings and drawings made at Neuilly in the preceding months – those concerned with 'king' and 'queen' and 'swift nudes'. In a sense the drawing is illustrative. The title describes an event enacted by three personages. No doubt the drawing engendered the notion of the 'stripped bride' but the saga was to receive enormous elaboration before it could be asserted that this was the' First study for: *the bride stripped bare by the bachelors*'.

L95 **88** **Virgin, no.1**
July 1912 (Munich)

Pencil 34x25 cm / 13x10 in
Bottom left: *Vierge Marcel Duchamp 12*

Lent by the Philadelphia Museum of Art (A. E. Gallatin Collection)



L96 **89** **Virgin, no.2**
July 1912 (Munich)

Pencil and watercolour 40x26 cm / 16x10 in
Bottom left: *Vierge Marcel Duchamp 12*

Lent by the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

The 'virgin' prior to her passage to 'bride'?

L97 **90** **The passage from the virgin to the bride**
July–August 1912 (Munich)

Oil on canvas 59 x 54 cm / 23 x 21 in
Bottom left: *Le passage de la vierge à la mariée*
Bottom centre: *Marcel Duchamp 12*

Lent by the Museum of Modern Art, New York

This painting uses the same plastic style as the *Nude descending a staircase* though the 'passage' is not through time and space. The title can refer to a change of state at a metaphysical level. Perhaps the painting can be read as a transition between the *Virgin* drawings and the *Bride* painting. The *Passage* also makes visual puns on that which determines the difference between 'virgin' and 'bride'; in this sense it is an image of an event without temporal or spatial significance.

L100 **91** **Aeroplane**
1912 (Munich)

Pencil and wash 22 x 12 cm / 9 x 5 in
Bottom centre: *Aéroplane Münich 1912 Marcel Duchamp*

Lent by Beatrice Wood, Ojai, California

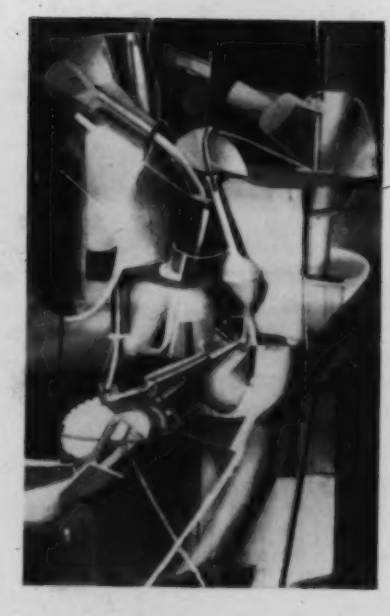
L98 **92** **Bride**
August 1912 (Munich)

Oil on canvas 90 x 55 cm / 35 x 22 in
Bottom left: *Mariée Marcel Duchamp august 12*

Colour plate p 87

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)

If the *Passage* is transitional, the *Bride* is firmly conclusive. Taking the *Passage* as its starting point the *Bride* tightens down into structure: forms arising from visually descriptive analysis of a dynamic situation now resolve into an organism with a new and fixed identity, an emblem of the transformed personage.

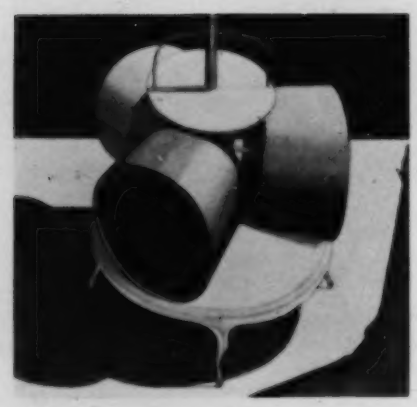


L106 **53** **Chocolate grinder, no.1**
March or April 1913 (Neuilly)

Oil on canvas 63 x 65 cm / 25 x 26 in
Top right, printed in gold on applied piece of leather: *Broyeuse de ch[ocolat – 1913]*
On back: *Broyeuse de chocolat 1913 appartient à Marcel Duchamp*

Colour plate p.88

Lent by the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)



Duchamp's first painting after his declared renunciation of painting states his interest in the world of machines. It was inspired by a chocolate grinder featured in the shop window of Gamelin a notable confectioner in Rouen. Just how closely the painted grinder follows its remembered model is hard to say. Sublimated it certainly is but treated simply as a still life object standing on a paper covered surface with a well defined source of illumination.

As the *Bride* is the starting point for the upper half of the *Large glass* so the *Chocolate grinder* generates the 'bachelor apparatus' of the lower half.

Though the painting doesn't describe movement in the illustrative sense of the *Nude descending* it is concerned with motion. It symbolizes rather than demonstrates activity. *Bicycle wheel* (no. 94) serves a similar purpose while incorporating the possibility of real movement - indeed the spokes of the wheel may have suggested the radial lines on the face of the 'rollers' on *Chocolate grinder, no.2* (not in the exhibition, but illustrated on p.47).

L70 **Gustave Candel's mother**
1911–13(?)

Oil on canvas 61 x 43 cm / 24 x 17 in
Bottom left: *à Madame Candel homage tres affectueux 'Marcel Duchamp 13*

In the collection of Gustave Candel, Paris

Not in the exhibition.

Probably begun in 1911, the portrait of Candel's mother may have been taken up again in 1913 and converted to the object that now stands uncompromisingly on the edge of the canvas. Forced out of its original dimensionality – part likeness, part emblem.

Duchamp doesn't remember the exact circumstances in which the painting was made.

L110 **94** **Bicycle wheel**
1913 (Paris)

Ready-made : bicycle wheel placed upside-down on a stool 126 cm / 50 in high
Original lost
2nd version : New York, 1916, lost
3rd version, Sidney Janis, New York, 1951
4th version : Stockholm, 1961
5th version : Richard Hamilton, London, 1963
6th version : Galleria Schwarz edition of eight numbered copies, 1964, of which this is 2/8

Lent by the Mary Sisler Collection, New York

Simultaneous with work on the *Large glass*, an elaborately constructed object, went an idea that a work of art could be 'made' without the intervention of the hand of the artist (a procedure that must be clearly distinguished from 'objet trouvé'). The bicycle wheel was obtained and set upon a stool at a time when not even Duchamp would have dared to state that this was art. It was two years later, in New York, that he identified the act as such and another year before he filed his claim by exhibiting 'ready-mades' at the Bourgeois Gallery, New York (April 1916).

L109 **95** **Box of 1914**
1913–14

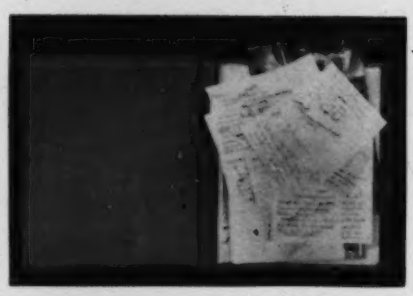
Cardboard box containing 16 original manuscript notes and 1 drawing entitled *Avoir l'apprenti dans le soleil* [To have the apprentice in the sun] mounted on 16 mat boards
(See also bibliography no. S1)

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)

Duchamp's taste for mass production is expressed in several ways at this time (see no. 109). Perhaps the strangest is his production of three photographic copies of these manuscript notes similar to, or duplicating, notes published later in the *Green box*.

L166 **96** **The bride stripped bare by her bachelors, even ('Green box')**
1934 (Paris)

94 documents (photographs, drawings and manuscript notes of the years 1911–15) in a cardboard box covered with flock paper
33 x 28 cm / 13 x 11 in
Limited edition of 300 copies signed by the author, of which this is 244/300. A de luxe edition of 20 copies contains supplementary photographs and a manuscript page.
Edition Rrose Sélavy, Paris
(See bibliography no. S.28)



Lent by the Mary Sisler Collection, New York

Duchamp's own publication of notes, diagrams and studies for his major work on glass. Each handwritten note is reproduced in exact facsimile including torn edges, blots, erasures, revisions and occasional illegibility. This is the literary adjunct of the *Large glass;* a notation which assisted the generation of plastic ideas and which also carried layers of meaning beyond the scope of pictorial expression. Most of the notes, and several full-size studies on glass, had been completed before M.D. left France for New York in 1915. The American additions to the notation, concerning ready-mades and optical research, extend into the early 1920's.

On his return to Paris after Munich Duchamp had come to a momentous decision that the paintings made there were conclusive for him. He now demanded something more precise than the Parisian painterly aesthetic had to offer. Two events in October 1912 helped to indicate the direction he was to take. He visited the Jura for a weekend in the company of Guillaume Apollinaire, Francis Picabia and Gabrielle Buffet. A long, poetic, fantastic text emerged directly from this experience of driving across France in a fast car. In the same company he attended a performance of Raymond Roussel's 'Impressions d'Afrique', his first acquaintance with Roussel's work, and felt an instant rapport with it. He had already begun to need the greater precision that mechanical ideas demanded and Roussel's rejection of all theatrical conventions encouraged in Duchamp a disengagement from normal painting conceptions, attitudes and techniques.

From now on all of Duchamp's energies were to be devoted to completely new considerations on the nature of art and to resolving these ideas into a formal entity which would permit the greatest freedom of intellectual activity: the speculations lead to the large painting on glass entitled *The bride stripped bare by her bachelors, even* (no. 148).

97 **Manuscript notes**
1912–20

Lent by the Mary Sisler Collection, New York

The 94 documents (14 of which are reproductions of relevant paintings and drawings) of the Green Box (no.96) are only half of the extant notes made during the course of work on the *Large glass*. Two folders containing a further 80 loose manuscript notes concerning the *Large glass* were unearthed by Arne Ekstrom in 1964. They deal mainly with colour and perspective. An English translation of the notes is to be published by Cordier and Ekstrom Inc., New York, later this year (see bibliography no.S182).

L204 **98** **Possible**
1959 (Alès)

Facsimile in *69?* (Alès: PAB 1959), p.1
Edition of 100 numbered copies
(See bibliography no. S98a)

Lent by the Galleria Schwarz, Milan

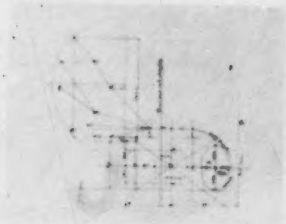
A previously unpublished note from the period of the *Green box* documentation (1913).

L102 **99** **Bachelor apparatus (plan)**
1934

Green box facsimile of a copy made by Duchamp of his 1913 drawing
23 x 26 cm / 9 x 10 in

Lent by Percy Lund, Humphries and Co. Ltd, London

The lower part of the *Large glass* is conceived as an assemblage of functionally interrelating units. Each part is dimensioned and so completely developed that the perspective projection onto the glass is an ideal demonstration of classical perspective, that is to say, the elements of the bachelor apparatus were first imagined as distributed on the floor behind the glass rather than as a composition on a two-dimensional surface.



L102 **100** **Bachelor apparatus (elevation)**
1934

Green box facsimile of a copy made by Duchamp of his 1913 drawing
23 x 26 cm / 9 x 10 in

Lent by Percy Lund, Humphries and Co. Ltd, London

L104 **101** **The bride stripped bare by her bachelors, even**
1913

Pencil 31 x 25 cm / 12 x 10 in
Bottom right: *Marcel Duchamp 1913* (but dated 1914 in the *Green Box* (no. 96))

Lent by Jeanne Reynal, New York

The plan and elevation drawings of the 'bachelor apparatus' (nos. 99 and 100) provided the information from which this $\frac{1}{10}$ scale perspective was made. A larger perspective, half full-size, exists (see no. 111). The full-size perspective was drawn on a plaster wall of Duchamp's studio in Paris – this is now destroyed.

102
103
104
105

Working studies for perspective reconstruction
1965 (Newcastle upon Tyne)

Pencil and ink 51 x 76 cm / 20 x 30 in
Pencil and ink 53 x 51 cm / 21 x 20 in
Pencil 59 x 47 cm / 23 x 18 in
Pencil and ink 48 x 66 cm / 19 x 26 in

Lent by Richard Hamilton, London

Four of many drawings made by Richard Hamilton to aid the accumulation of information to be transferred to the full-size perspective necessary for the reconstruction of the *Large glass*. They deal with the 'scissors' 'chocolate grinder rollers' and 'mill wheel'.

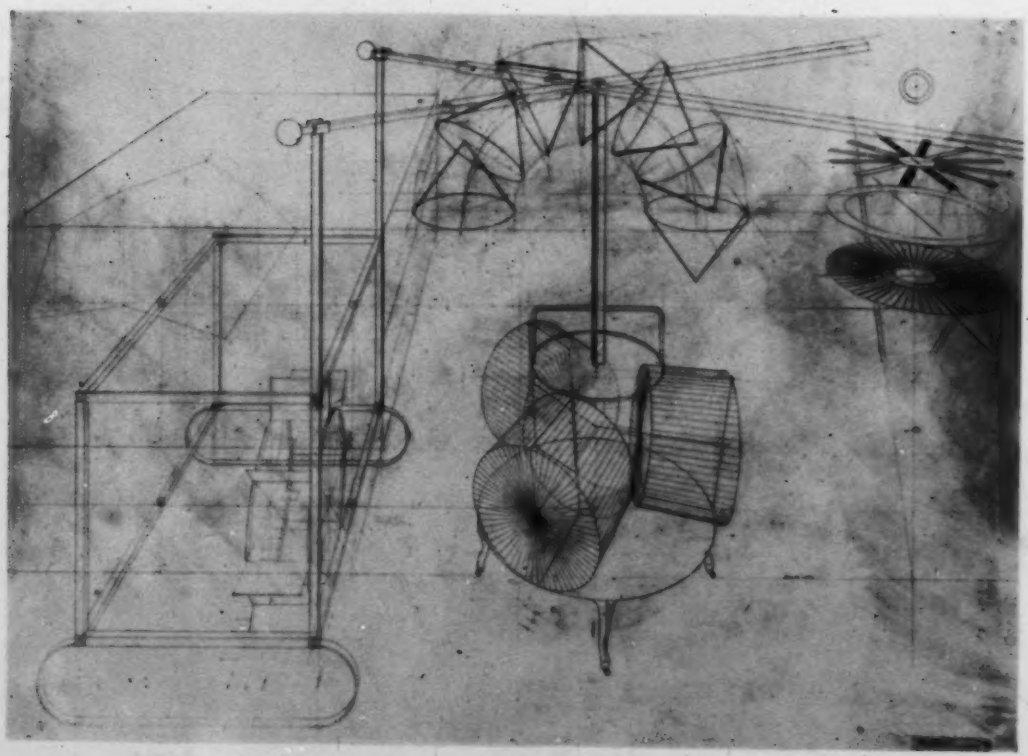
106

Bachelor apparatus
1965 (Newcastle upon Tyne)

Pencil and ink 140 x 168 cm / 55 x 66 in

Lent by Richard Hamilton, London

Richard Hamilton's full-size perspective projection of the information given in the plan and elevation (nos. 99 and 100).



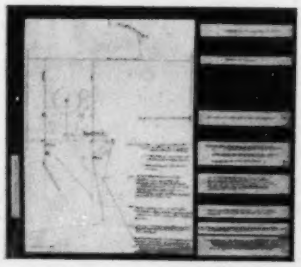
L103 **107**

Boxing match
1913

Pencil and crayon 42 x 31 cm / 17 x 12 in
Bottom left: *Marcel Duchamp 1913*

Lent by the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

A study included in the *Green box* (no. 96). It concerns one of several abandoned ideas for the *Large glass*. An etching by Duchamp (see no. 242) shows the intended position.



L112 **108**

Cemetery of uniforms and liveries no.1
1913

Pencil 32 x 41 cm / 12 x 16 in
Bottom centre: *1ère Esquisse du: Cimètiere des uniformes et livrées*
Bottom right: *Marcel Duchamp 13*

Lent by the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

First study for the *Nine malic moulds* (nos. 117 and 118). At this stage only eight moulds are apparent: 'priest', 'department-store delivery boy', 'gendarme', 'cuirassier', 'policeman', 'undertaker', 'flunkey' and 'bellboy' – a 'station master' was added later to reiterate the number three which is used as a 'refrain' throughout the *Large glass* (no. 148).

L113 **109**

Pharmacy
January 1914 (Rouen)

Corrected ready-made (three made, two lost): two small marks, one red and one green (an allusion to the coloured bottles displayed by pharmacists), added to a commercial print of a winter landscape 26 x 19 cm / 10 x 7 in
Bottom right: *Pharmacie Marcel Duchamp 1914*

Lent from private collection, New York

Identical additions were made to three copies of the commercial print. Another example of involvement with the idea that works of art could be produced on a quantity basis. The idea of adding to a 'given' landscape came from an experience of seeing a pair of lights on the horizon at dusk.

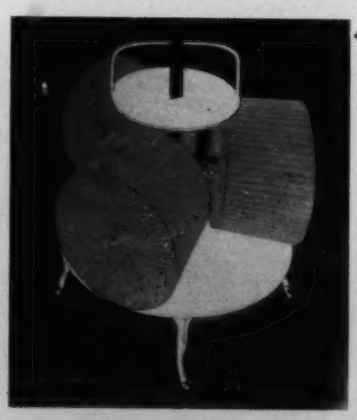
L117

Chocolate grinder, no.2
February 1914

Oil, thread and pencil on canvas 65 x 54 cm / 26 x 21 in
Bottom left, in gold letters on applied piece of leather: *Broyeuse de chocolat – 1914*

In the collection of the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

This second version (not in the exhibition) of the central prop of the 'bachelor apparatus' shifts the recorded object into another dimensional world. Fabricated with string, paint and canvas rather than pictorially represented, the image is warped into a curiously real two-dimensional existence.



L105 **110** **Three standard stoppages**
1913–14 (Paris)

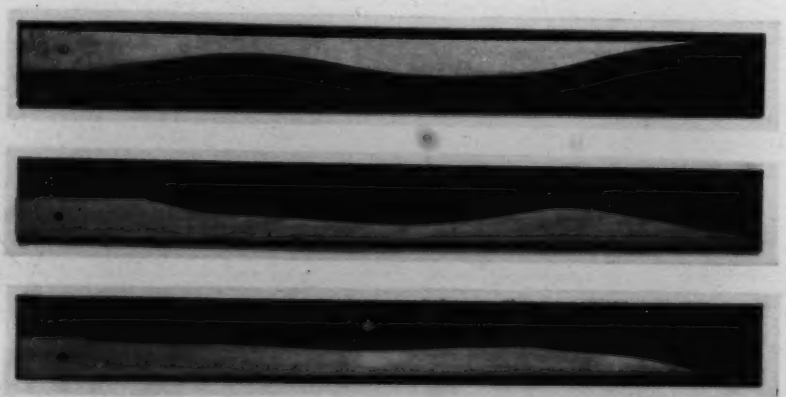
Three threads on canvas glued on glass plates
125 x 18 cm / 49 x 7 in
three wooden rulers 109 cm / 43 in,
119 cm / 47 in and 110 cm / 43 in
all enclosed in a box
129 x 28 x 23 cm / 51 x 11 x 9 in
On back: *Un mètre de fil, droit, horizontal, tombé d'un mètre de haut. 3 stoppages-étalon, appartenant à Marcel Duchamp 1913–14*
Original in the collection of the Museum of Modern Art, New York (Katherine S. Dreier Bequest)
2nd version: Stockholm 1962
3rd version: Galleria Schwarz edition of eight numbered copies, 1964, of which this is 2/8

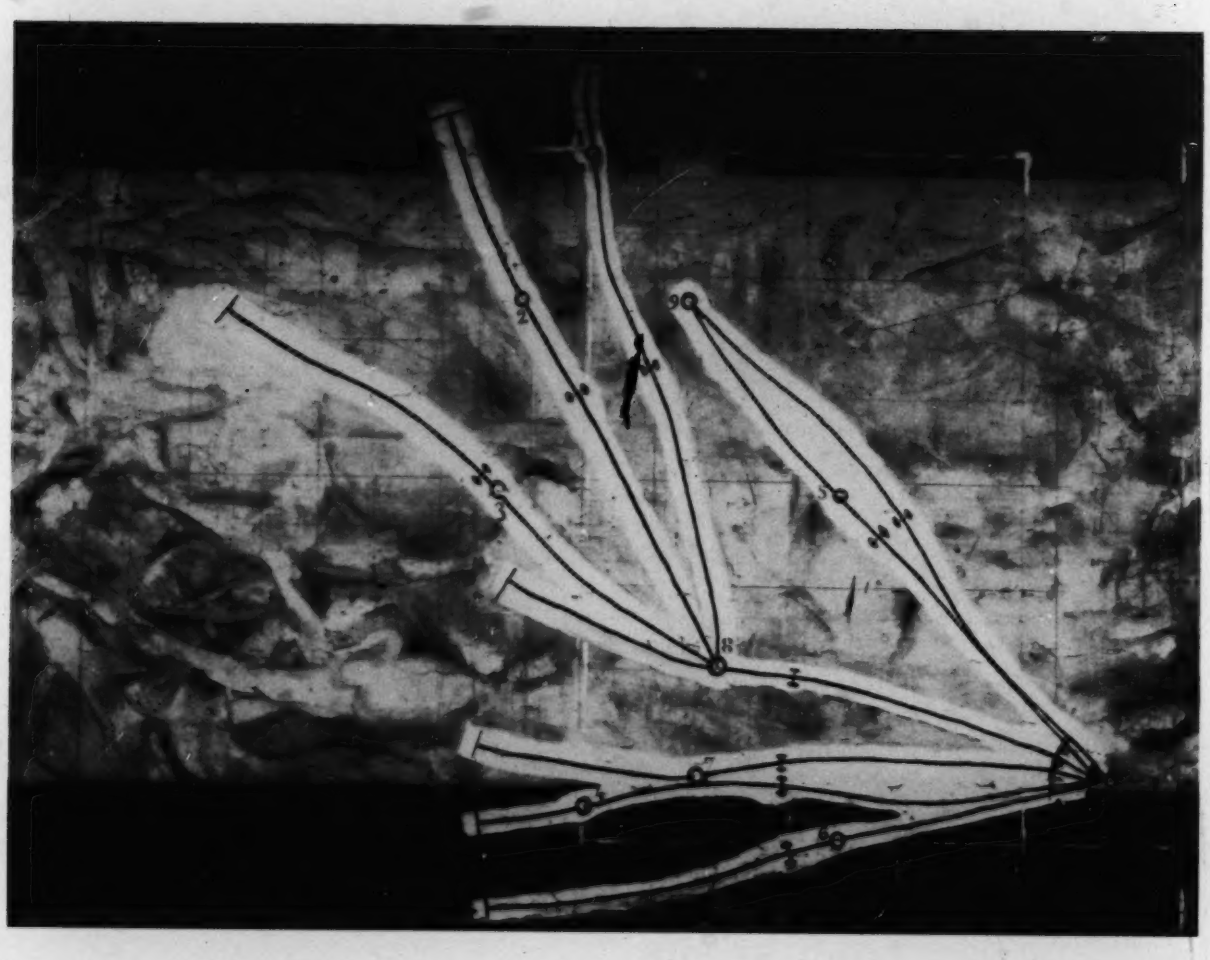
Lent by the Mary Sisler Collection, New York

After a visit to Herne Bay, England, where many of the *Green box* notes were written in the summer of 1913, M.D. made a first experiment with chance. A note described the act: '. . . A straight horizontal thread one metre in length falls from a height of one metre onto a horizontal plane while twisting at will and gives a new form to the unit of length'.

Three canvases were put on long stretchers and painted prussian blue. Each thread was dropped on a canvas and varnish was dripped on to the thread to bond it to the canvas. (The technique is important because it hinted at the way in which the drawing of the *Large glass* was to be made with lead wires fixed to the glass with varnish.) The canvases were later cut from the stretchers and glued down on to strips of plate glass. When the decision was taken to use these curves in the *Large glass* itself, and a method developed to make this integration, three wooden rulers were cut from draughtsmen's straight-edges to be used as templates. The box made to house the equipment (looking like the cases made for croquet sets) completed the work in 1914.

Together with the *Draught pistons* (no.114) and the 'shots', the *Standard stoppages* make up the triplet of chance-controlled deformations used in the *Large glass*. The 'shots' (nine holes drilled through the glass at positions determined by projecting a paint-dipped match from a toy cannon aimed at a target) are deviations from a point – the target. The *Standard stoppages* (chance configurations of three pieces of thread one metre long) are modifications of a line. The shapes of the *Draught pistons* were established by photographing a square piece of net moving in a draught – changes wrought in a plane.





L115 **111** **Network of stoppages**
1914

Oil on canvas 148 x 197 cm / 58 x 78 in
Three superimposed compositions

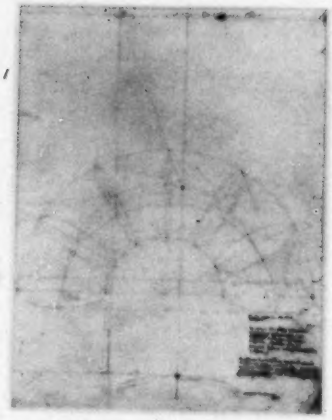
Lent by the Mary Sisler Collection, New York

The *Network* canvas consists of three layers: (a: with right-hand edge as illustrated above as bottom of canvas) the unfinished painting for which *Spring* (no.68) is a study – this occupied the whole area of the canvas; (b: with left edge as illustrated as bottom of canvas) pencil layout half actual size of the *Large glass* (no.148) enlarged from the $\frac{1}{10}$ scale drawing reproduced in the *Green box* – the canvas has been painted at each side to reduce its proportions to those of the *Glass*; (c: as illustrated above) a view in plan of the nine 'capillary tubes' (in positions determined by the plan and elevation drawings (nos. 99 and 100)). The numbered circles indicate the locations of the 'malic moulds' – the circle bottom right, a point at centre of the first 'sieve' (see no.112). The curved lines are drawn using each template of the *Standard stoppages* (no.110) three times, once in each of the three groups. It was Duchamps intention to photograph the canvas from an angle in order to put the lines into the perspective required for the *Large glass* – a means of overcoming the difficulty of transferring the amorphous curves through normal perspective projection. Photography did not prove up to the assignment and a perspective drawing had to be made.

L118b **112** **Sieves**
1914

Pencil and ink 71 x 53 cm / 28 x 21 in
Bottom right: *Marcel Duchamp 1914* and a note [Sieves (final size) On each cone: 9 holes correspnding to 9 summits of the malic forms i.e.: Representing in a conic $\frac{1}{2}$ sphere form the plane geographic disposition of the 9 summits of the malic forms (see large painting of network) (To determine the exact position of the cone of the summit-points construct a flat rubber circle; transcribe on to this circle the plane geographic disposition of the 9 summits – then push in the rubber to make a cone and photograph in the 7 positions of the sieves)]

Lent by the Mary Sisler Collection, New York



When M.D. went to New York in 1915 most of the preparatory work for the *Large glass* went with him. A massive notation had been completed, full-size studies had been made on glass, working drawings were in hand for other parts. *Sieves* is a full-size working drawing ready to be traced, reversed and used as a key for the outlines to be laid down with lead wire on the back of the glass. Though they are material essential to the *Green box*, neither the *Network* painting nor the *Sieves* drawing are included in it. The *Network* had been given to Joseph Stella to store when M.D. went to Buenos Aires in 1918 and the *Sieves* to Walter Pach; they were forgotten until unearthed about 1943.

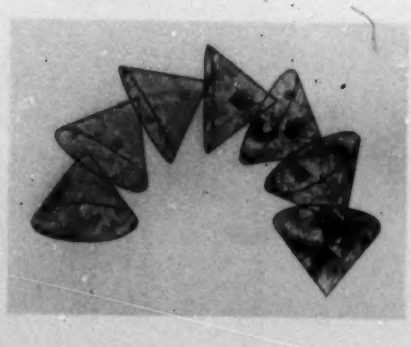
Duchamp's perspective studies for the *Large glass* are remarkably personal. Perspective does not seem to be a convention learned and applied, it seems rather to be a method invented by M.D. to fulfil the needs of this particular work. A special characteristic of his perspective is that it is elaborated partially. Given the master perspective, full-size details could be drawn up with a minimum of reference points included within each new study; all knitting together coherently on the *Glass*.

The note shows that, as in the *Network* painting (no.111), M.D. considered using photographic techniques to arrive at a perspective projection of the *Sieves*.

L118 **113** **Sieves**
1965 (Newcastle upon Tyne)

Lead wire, dust and mastic varnish on glass
46 x 62 cm / 18 x 24 in
On back: *Pour copie conforme Marcel Duchamp 1966*

Lent by Richard Hamilton, London



Trial for 'dust raising' on Richard Hamilton's reconstruction of the *Large glass*. This is not a repeat of a study by Duchamp but one found necessary to estimate the amount of dust and varnish needed to create the effect.

L120 **114** **Draught piston**
1914

Photograph 25 x 23 cm / 10 x 9 in
Bottom left : *Marcel Duchamp 1914*
Bottom centre : *Piston de courant d'air*
2nd version (printed on transparent celluloid from the original negative) : Galleria Schwarz edition of 100 signed and numbered copies, 1965, of which this is 28/100

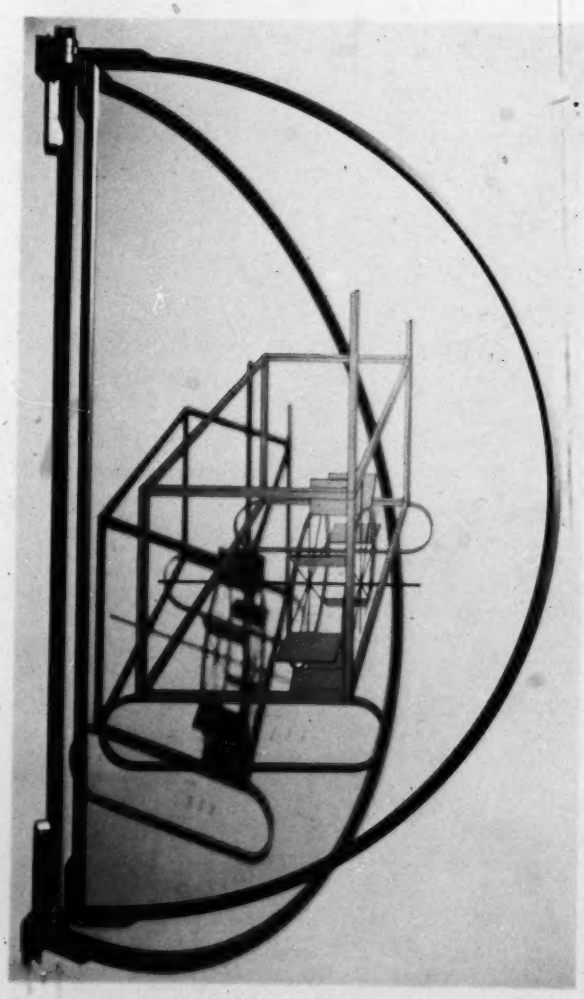
Lent by the Galleria Schwarz, Milan

The three vaguely rectangular holes in the 'blossoming' across the top of the *Large glass* are another application of 'preserved chance' (see note to no. 110). The shape of each hole was established by photographing an exactly square piece of net deformed by a draught.

L111 **115** **Glider containing a water mill (in neighbouring metals)**
1913–15 (Paris)

Oil, lead wire and foil on glass 153 x 84 cm / 60 x 33 in
On back of original : *Glissière contenant un moulin à eau (en métaux voisins) appartenant à Marcel Duchamp –1913–14–15*
Original in the collection of the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)
2nd version : Richard Hamilton, Newcastle upon Tyne, 1966. On back : *Pour copie conforme Marcel Duchamp 1966 R. Hamilton*

Lent by Richard Hamilton, London



Richard Hamilton's version of the study for the 'glider', 'sleigh', 'slide', or 'chariot' component of the 'bachelor apparatus' – the first trial of the technique of drawing on glass with lead wire and filling these boundaries with paint. Duchamp had used a sheet of glass as a palette and often enjoyed the sight of paint through the underside of the glass. It occurred to him that the pigment seen through the glass was kept from contact with air and should, therefore, not oxidize. He covered the layer of paint with lead foil, pressed on while the paint was still wet. This served two purposes, it isolated the paint from contact with air at the back and it also prevented light from shining through the paint making a stained glass effect. The techniques of glass painting were directed at permanence (see also note to no. 148). Paradoxically the intent was made futile by the extreme fragility of the glass itself. Of the four glass paintings made by Duchamp only the *Glider* remains unbroken.

This exhibit is a reconstruction of the original made as part of a programme of reconstructing the *Large glass* in Newcastle. Comparison with the original will reveal differences. Duchamp's semi-circular glass has piebald markings on the paddles of the mill wheel. Duchamp insists that the discoloration is due to ageing. The colour of the reconstruction is made even but allowance has been made for the possibility of a change taking place on the mill wheel only.

L119 **116** **Bottle rack** or **bottle dryer** or **'hedgehog'**
1914 (Paris)

Ready-made galvanized iron 63 x 43 cm / 25 x 17 in
Original lost. Inscription forgotten
2nd version : Man Ray, Paris, 1961
3rd version : Robert Rauschenberg, New York, 1961
4th version : Stockholm 1962
5th version : Galleria Schwarz edition of eight numbered, signed and dated copies, 1964, of which this 2/8

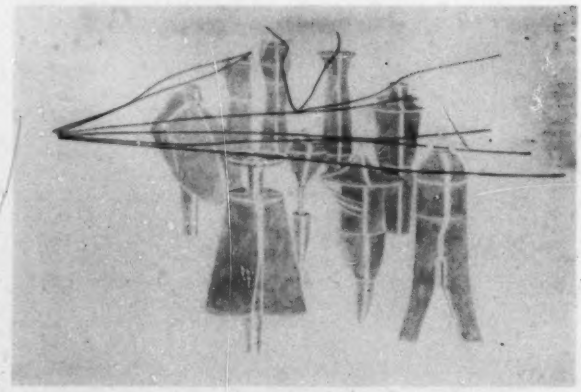
Lent by the Mary Sisler Collection, New York

The *Bottle rack* was purchased by M.D. from a department store to, as he says, 'answer some questions of my own – as a means of solving an artistic problem without the usual means or processes'. A characteristic of M.D.'s ready-mades is their symmetry – nearly all are symmetrical around one axis, the *Bottle rack* around two. It is no coincidence that 99% of mass-produced objects are symmetrical. M.D. suggests that the choice may have been a reaction against the milieu of asymmetry in which he had been immersed. Symmetry is associated with the decorative arts, and, as such, was in bad odour among artists. M.D.'s recognition of a symmetry free from decorative stigma was an act of perception that could be made manifest by a gesture of purchase, and placement in a new ambiance. Early in 1914, when *Bottle rack* was obtained, the major project in hand was a study for the 'Nine malic moulds' of the *Large glass*. *Bottle rack* has much in common with the malic moulds. The symmetry of each figure with its open frame 'waiting to be filled with red lead' was a similarly inscrutable, mute 'presence'.

L114 **117** **Cemetery for uniforms and liveries, no.2**
1914

Pencil and watercolour 65 x 99 cm / 26 x 39 in
Bottom right : *Marcel Duchamp 1914 MD 1914*

Lent by Yale University Art Gallery (Collection of the Société Anonyme)

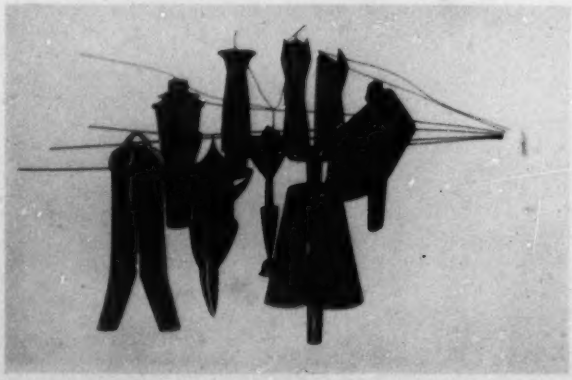


A full-size working drawing for the 'malic moulds' of the *Large glass*. To make the lead wire drawing on the back of the glass it was necessary to prepare a copy, laterally reversed, to place at the front. The lines attached to the top of each mould are 'capillary tubes' derived from the perspective projection of the *Network of stoppages* (no.111).

L121 **118** **Nine malic moulds**
1914–15 (Paris)

Oil, lead wire and foil on glass 66 x 104 cm / 26 x 41 in
Original (broken) in the collection of Mrs Marcel Duchamp, New York
2nd version : Richard Hamilton, Newcastle upon Tyne, 1966
On back : *Pour copie conforme Marcel Duchamp 1966 Richard Hamilton*

Lent by Richard Hamilton, London



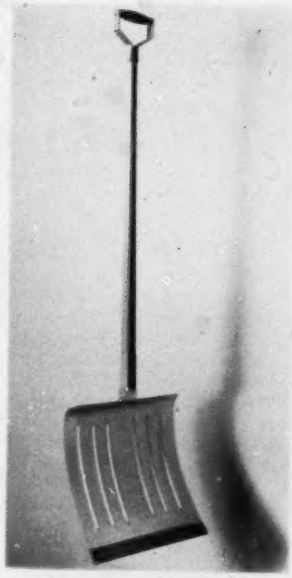
Richard Hamilton's reconstruction of the study for the 'malic moulds' of the *Large glass* using an actual-size photograph of the Yale drawing (no. 117).

L125 **119** **In advance of the broken arm**
1915 (New York)

Ready-made : snow shovel 132 x 35 cm / 52 x 14 in
Original lost
2nd version : obtained for Katherine S. Dreier in 1946 and now in the collection of Yale University Art Gallery, New Haven
3rd version : Stockholm 1963
4th version : Galleria Schwarz edition of eight signed and numbered copies, 1964, of which this is 2/8

Lent by the Mary Sisler Collection, New York

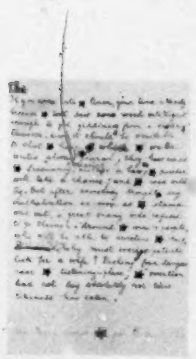
In one sense the first ready-made. M.D. first used the term 'ready-made' in a note of 1915. By this time there is a complete awareness in his decision to nominate a manufactured object to the status of artwork as a creative act. The shovel was bought from a store a few months after his arrival in New York.



L126 **120** **The**
1915 (New York)

Manuscript 22 x 15 cm / 9 x 6 in
Bottom : *N.Y. Oct. 1915*
(See bibliography no. S 6)

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)



121 **Fania**
1916

Ink and typed letters 28 x 22 cm / 11 x 9 in
Bottom right : *Fania (Profil) Marcel Duchamp presque 1916*

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)

An Underwood typewriter was so stimulating an acquisition for M.D. that it provoked at least three 'works' : *Fania,* which toys with the possibilities of the typewriter as a pictorial medium ; *Four postcards* (Lebel 127) (reproduced in the *Box in a valise* (no.168)), essentially a typewritten image ; and there is an Underwood typewriter-cover ready-made *Traveller's folding item* (no. 127).

L128 **122** **Comb**
1916 (New York)

Ready-made : steel comb 17 x 3 cm / 7 x 1 in
Edge : *3 ou 4 goutes de hauteur n'ont rien à faire avec la sauvagerie Feb. 17, 1916 11 am*
Original in the collection of the Philadelphia Museum of Art
2nd version : Stockholm 1963
3rd version : Galleria Schwarz edition of eight numbered copies, 1964

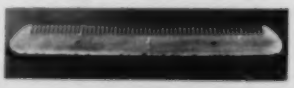
Lent by the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

Comb is dated very precisely Feb 17, 1916 11 a.m.' probably to put into effect a note made earlier : 'Specifications for ready-mades ; by planning for a moment to come (on such a day, such a date, such a minute), "to inscribe a ready-made"'. The ready-made can later be looked for (with all kinds of delays). The important thing then is just this matter of timing, this snapshot effect, like a speech delivered on no matter what occasion but at such and such an hour. It is a kind of rendez-vous. – Naturally inscribe that date, hour, minute, on the ready-made as information'.

The other part of the inscription '3 or 4 drops of height have nothing to do with savagery' is one of M.D.'s regular attempts to make a sentence without meaning.

Occasionally the ready-mades do touch upon M.D.'s other interests. In the *Green box* a note dated Sept. 1915 discusses the possibility of using a comb with broken teeth as a 'proportional control'.

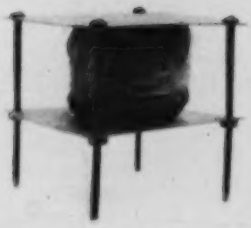
L128 **123** **Comb**
1916 (New York)



2/8 of the 3rd version of *Comb* (no.122)

Lent by the Mary Sisler Collection, New York

L129 **124** **With hidden noise**
Easter 1916 (New-York)



Assisted ready-made : ball of twine, two brass plates and four long bolts
12 x 12 x 12 cm / 5 x 5 x 5 in
Inside, a small object ('with hidden noise') added by Walter Arensberg.
On top of upper plate :
P . G . ECIDES DÉBARRASSE
LE D . SERT . F URNIS ENT
AS HOW . V R COR ESPONDS
Convenablement choisie dans la même colonne
On bottom of lower plate :
. IR . CAR . É LONGSEA
F . NE . HEA . . O . SQUE
TE . U S . ARP BAR AIN
Remplacer chaque point par une lettre
Original (three made, two lost) in the collection of the Philadelphia Museum of Art
2nd version : Stockholm, 1962
3rd version : Galleria Schwarz edition of eight numbered copies, 1964

Lent by the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

Three examples of *With hidden noise* were made in 1916. Three means 'number' for Duchamp. One is unique, two is a pair, three approaches many. To make three of a thing was to mass-produce it – as important a decision as that of isolating one example of a mass-produced object to call it art. The number 3 is also a major theme of the *Large glass* (no.148).

Walter Arensberg was asked to insert an object small enough to rattle around in the space within the twine – an object unknown to M.D. In the Schwarz edition the 'hidden noise' was added by Teeny Duchamp.

The words inscribed have no special significance. Each word can be completed by transposing a letter from another line wherever a box is dotted.

L130 **125** **Apolinère enameled**
1916–17 (New York)

Corrected ready-made : advertisement for Sapolin Enamel 24 x 34 cm / 9 x 13 in
Bottom left : (*from*) *Marcel Duchamp 1916 1917*
Original in the Philadelphia Museum of Art
2nd version : Galleria Schwarz edition of eight numbered copies, 1964

Lent by the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

The signature, written in a stilted hand, maintains the naive quality of the whole – prefixed by 'from' to indicate a diminished responsibility. A less obvious addition is the crudely sketched reflection in the mirror.

L132 **126**

Fountain
1917 (New York)

Ready-made : urinal turned on its back
36 x 48 x 61 cm / 14 x 19 x 24 in
Edge : *R. Mutt 1917*
Original lost
2nd version : Sidney Janis, New York
3rd version : Galleria Schwarz edition of eight numbered copies, 1964, of which this is 2/8

Lent by the Mary Sisler Collection, New York

The urinal was purchased from 'Mott Works' suppliers of bathroom fixtures in New York, for the express purpose of showing it at the 'Independents' exhibition. As an organizing member of the 'Independents', M.D. had a right to send what he pleased for there was no question of submitting to a jury. The hanging committee, however, threw it over a partition so that it was not seen by the public. Lebel implies that the urinal was purchased by Walter Arensberg from the exhibition ; in fact Arensberg's acquisition consisted in his making payment to Mott at the time it was bought.

Fountain was the subject of editorial comment in *Blind Man* no.2, May 1917 (no.190 and bibliography no. S8) – M.D.'s style is apparent though he says it was written by Louise Norton (Mrs Edgar Varèse) :

They say that any artist paying six dollars may exhibit. Mr Richard Mutt sent in a fountain. Without discussion this article disappeared and was never exhibited. What were the grounds for refusing Mr Mutt's fountain –

1. Some contended it was immoral, vulgar.

2. Others, it was a plagiarism, a piece of plain plumbing.

Now Mr Mutt's fountain is not immoral, that is absurd, no more than a bath tub is immoral. It is a fixture that you see every day in plumbers' show windows.

Whether Mr Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view – created a new thought for that object.

As for plumbing, that is absurd. The only works of art America has given are her plumbing and her bridges.

L133 **127**

Traveller's folding item
1917 (New York)

Ready-made : Underwood typewriter cover
23 x 43 x 30 cm / 9 x 17 x 12 in
Original lost
2nd version : Stockholm 1962
3rd version : Galleria Schwarz edition of eight numbered copies, 1964, of which this is 2/8

Lent by the Mary Sisler Collection, New York

L135 **128** **Hat rack**
1917 (New York)

Ready-made : hat rack 46 cm / 18 in wide
Original lost
2nd version : Galleria Schwarz edition of eight numbered copies, 1964, of which this is 2/8

Lent by the Mary Sisler Collection, New York

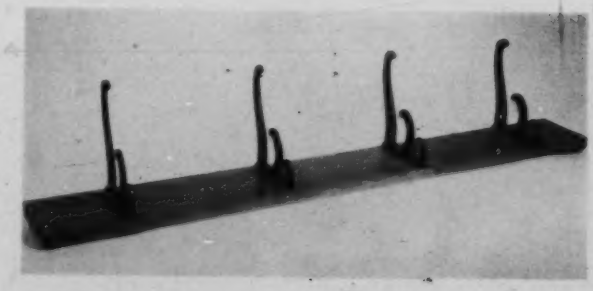
1917 was a prolific year from Duchamp – he nominated four ready-mades ; and this in contradiction of a *Green box* note which stressed the desirability of restricting the output of his art of choice – 'Limit the number of ready-mades yearly (?)'. Most ready-mades were literally 'hung' by Duchamp – they did not decorate a wall like a painting nor stand on a plinth like sculpture. Even *Fountain* (no.126) was hung (see Lebel plate 84). Hung on string from the ceiling, or screwed to the floor (as *Trap* (no.129) was) they were thrown even more out of context than by mere removal into an art ambiance.

Although M.D. had a high regard for these objects, they were not so important to him that it was imperative to preserve them. If he wanted to acquire a second or third version of a ready-made this could be done without any attempt to provide an exact facsimile of the first. Great care has been taken by Arturo Schwarz to make his editions as close a replica of the original as possible, a laudable objective at one stage removed from M.D.'s casual acceptance of approximations. There is nothing sacred in the uniqueness of one object separated from its fellows by this artist's choice – no quality in this museum's version of a ready-made which makes it better than that museum's. They symbolize an idea – the rest is sentiment.

L134 **129** **Trap**
1917 (New York)

Ready-made : coat rack nailed to the floor
19 x 12 x 100 cm / 8 x 5 x 39 in
Original lost
2nd version : Galleria Schwarz edition of eight signed and numbered copies, 1964, of which this is 2/8

Lent by the Mary Sisler Collection, New York



L138 **130** **Sculpture for travelling**
1917 (New York)

Rubber Size variable
Original lost
2nd version : Richard Hamilton, London, 1966

Lent by Richard Hamilton, London

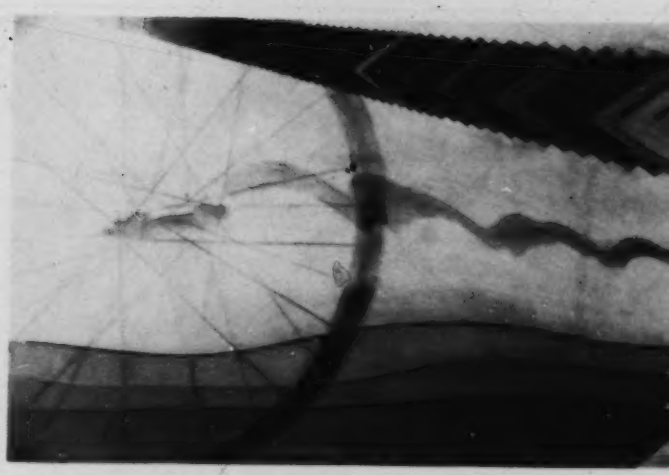
Visible in photographs of M.D.'s studio in 1917 is a floppy object hanging on string (illustration reproduced from no.237). Made of strips cut from rubber bathing caps and cemented together at random intersections, this 'sculpture' had the advantage that it was easy to pack in a suitcase and could be quickly installed in any hotel room. Once suspended, further cords were attached to stretch it to occupy any desired amount of space.

L137- **131** **Tu m'**
1918 (New York)

Oil, pencil and bottle brush on canvas
70 x 312 cm / 28 x 123 in
Bottom left: *Tu m' Marcel Duchamp 1918*
The hand was painted and signed by a sign-writer: *A. Klang*

Colour plate p. 89

Lent by Yale University Art Gallery (Collection of the Société Anonyme)



There is an apparent contradiction in Duchamp's output. On one hand he has produced the most elaborately fabricated art object of our time and on the other he has 'made' works of art simply by appending his signature to common objects. Though the 'ready-mades' stand apart from his other activities *Tu m'* demonstrates an important exchange.

Ready-mades were always hanging in the rooms occupied by Duchamp from 1915 on. As they turned on their suspending cords shadows would create changing patterns on walls and ceiling. Shadows of different objects might be superimposed with multiple light sources making a two-dimensional marriage of disparate objects. Duchamp considered the possibilities, in a note in the *Green box*, of shadows cast by ready-mades being 'brought together' and he offered some principles to regulate these chance happenings. He also photographed a wall covered with the shadows of ready-mades (no.132).

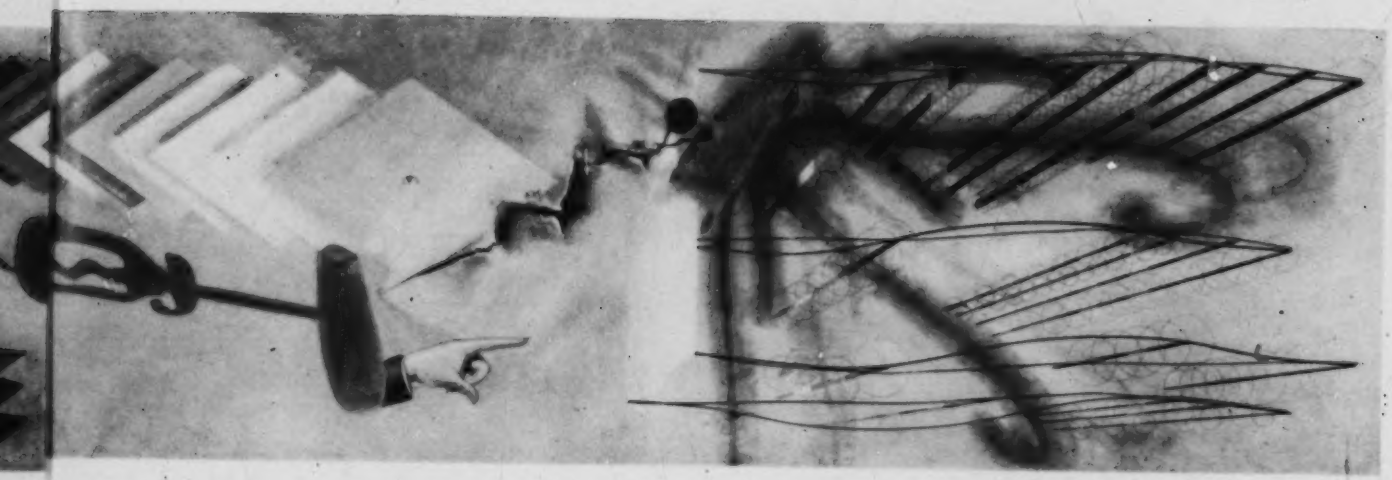
Tu m', the last 'painting' to be produced by Duchamp, was commissioned by Katherine Dreier, to decorate an oddly proportioned space above a bookcase in her library.

132 **Shadows cast by ready-mades**
1917 (New York)

Enlargement made for this exhibition from the original in *Album of photographs and other documents* (no. 237)

A note in the *Green box* says: 'shadows cast by Readymades. shadow cast by 2.3.4 Readymades. *"brought together"* (Perhaps use an enlargement of that so as to extract from it a figure formed by an equal length (for example) taken in each Readymade and becoming by projection a part of the cast shadow for example 10 cm. in the first Rdymade. 10 cm. in the 2nd Rdymade etc. each of these 10 cm having become a part of the cast shadow. Take these "having become" and from them make a tracing without of course changing their position in relation to each other in the original projection'.

Mrs Yvonne Lyon, a close friend of Duchamp in 1918, found among her mementoes in 1963 a photograph of shadows cast by ready-mades – a missing link which shows a direct application of this principle: a study for *Tu m'*.

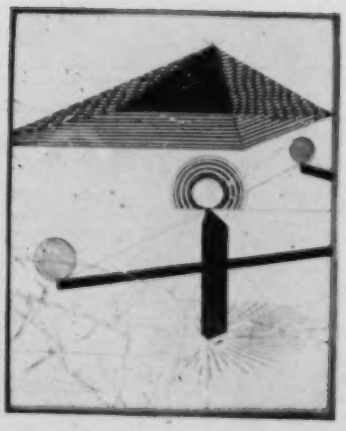


L139

To be looked at with one eye, close to, for almost an hour
1918 (Buenos Aires)

Lead, oil, rusted metal, magnifying glass and 'silver scratching' on glass (broken)
51 x 41 cm / 20 x 16 in
In ink on a strip of metal: *A regarder (l'autre cote du verre) d'un oeil de pres pendant presque une heure Marcel Duchamp B.A.1918*

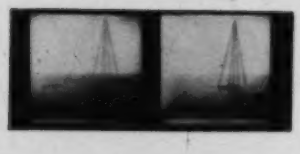
In the collection of the Museum of Modern Art, New York (Katherine S. Dreier Bequest)



The right hand area of the 'bachelor apparatus' was still unresolved in 1918 when M.D. made a trip to Buenos Aires. This third momentous jaunt (the other two were, first: Munich, in 1912, where the *Bride* (no. 92) was painted; second: Herne Bay, in 1913, where many of the *Green Box* (no. 96) notes were written) secured a new contribution to the *Large glass*. This small painting on glass (too fragile to transport to London for the exhibition) is a study for it (the thick diagonal lines emerging from the side are the terminations of the scissors) and it was the beginning of a new series of works, the optical studies of the 20's. The title is a perfectly serious instruction, compliance with which will produce the hallucinatory experiences developed in the optical machines.

Rusty metal applied for its colour value is consistent with M.D.'s avoidance of represented colour. The apparent colour could signify a 'chemical reaction', or, as in the case of the red lead of the *Malic moulds* (no. 118), be merely 'provisional'.

L140 **133** **Hand stereoscopy**
1918 (Buenos Aires)



Corrected ready-made : two photographs on each of which a pencil drawing of a pyramid has been added each 5 x 5 cm / 2 x 2 in

Lent by the Museum of Modern Art, New York (Katherine S. Dreier Bequest)

In 1918 Duchamp turned his attention to optical experiments. It is almost as though he was trying to insert his artistry another layer of the visual process; somewhere between the retina and the brain. The stereoscopic drawing was made at the same time as the glass painting *To be looked at with one eye, close to, for almost an hour* in Buenos Aires.

L141 **134** **L.H.O.O.Q.**
1919 (Paris)

Corrected ready-made : reproduction of the *Mona Lisa* to which Duchamp has added a moustache and beard in pencil 20 x 12 cm / 8 x 5 in
Bottom right : *Marcel Duchamp.1919*
Bottom left : *Paris*
Caption : *L.H.O.O.Q.*
On back : *This is to certify that this is the original 'ready-made' L.H.O.O.Q. Paris 1919 Marcel Duchamp New York 1944.* Signature witnessed and notarized
A larger version (65 x 48 cm / 26 x 19 in) made by Duchamp in 1930 is in the collection of Louis Aragon, Paris

Lent by the Mary Sisler Collection, New York

Duchamp has always regarded the reverence bestowed upon artists and the extraordinary financial values placed upon their products as ludicrous. It would be a dangerous over-simplification to accept this as the sole reason for his 'promotion of common objects to the status of art' but a consistent desire to deflate the puffed up importance of Art is evident. If a common object could be promoted an art-work could be demoted to common object : *viz.* 'Ready-made Reciprocal = Use a Rembrandt as an ironing-board'.

The inscription is the verbal pun 'elle a chaud au cul' [she has a hot bit of tail].

L143 **135** **'Air de Paris'**
1919 (Paris)

Ready-made : 50 c.c. glass ampoule 13 cm / 5 in high
On a printed label : *Sérum physiologique*
Original (broken) in the collection of the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)
2nd version : made for Walter Arensberg 1949
3rd version : Stockholm 1963
4th version : Galleria Schwarz edition of eight numbered copies, 1964, of which this is 2/8

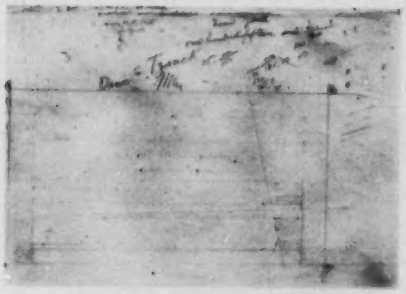
Lent by the Mary Sisler Collection, New York

Original made by a pharmacist in Paris, at M.D.'s instruction, as a gift for Walter Arensberg.

L142 **136** **Preliminary study for *Tzanck cheque***
1919

Pencil and ink 38 x 53 cm / 15 x 21 in

Lent by Vera and Arturo Schwarz, Milan



L142 **137** **Tzanck cheque**
1919 (Paris)

Ink 21 x 38 cm / 8 x 15 in
Top right: *December 3rd 1919*
Bottom right: Marcel Duchamp

Lent by the Mary Sisler Collection, New York

The cheque was made for Daniel Tzanck, a dentist, in payment for professional services.

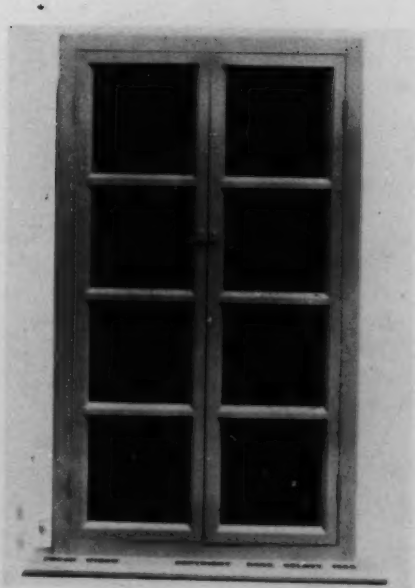
L145 **138** **Fresh widow**
1920 (New York)

Model of French window: painted wood with 'panes' of waxed leather over glass
79 x 53 x 10 cm / 31 x 21 x 4 in
On the base: *Fresh widow Copyright Rose Selavy 1920*
Original in the collection of the Museum of Modern Art, New York (Katherine S. Dreier Bequest)
2nd version: Stockholm 1960
3rd version: Galleria Schwarz edition of eight signed and numbered copies, 1964, of which this is 2/8

Lent by the Mary Sisler Collection, New York

Duchamp clearly regarded the ready-mades as another art, divorced from his main artistic production. As an extension of the ready-made idea it was logical to create a new personality, as different from his own as possible, to whom the ready-mades could be attributed. He looked for a name and at first considered a Jewish pseudonym; then came the real breakthrough – the extreme from himself would be a woman. The name 'Rose' was chosen for its banal simplicity. M.D. says 'If I took the worst name for my daughter I would choose Rose'. 'Sélavy' is a typical Duchampian pun. *Fresh widow* shows the first use of this pseudonym. The inscription 'copyright' also belongs to this new identity – a work of art is not copyrighted but the output of Rose Sélavy might be.

The black leather 'panes' must be kept waxed to a high polish so that they look like a window out on to darkness.



L147 **139** **'Témoins oculistes' (Oculist witnesses)**
1920 (New York)

Stylus on carbon paper 50 x 37 cm / 20 x 15 in
Bottom left : *Rose Selavy*

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)

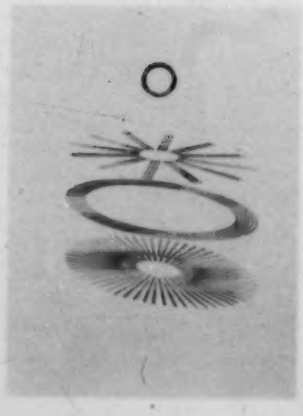
The group of three oculist charts put into perspective is the only part of the *Large glass* that was not included in the original conception of 1913–14. It emerges from Duchamp's interest in optical phenomena as expressed in the glass *To be looked at with one eye, close to, for almost an hour* – a study for the right hand area of the bachelor apparatus of the *Large glass*. The drawing was done on carbon paper to transfer it to a silvered section of the glass. Silver was scraped away leaving the reflecting image.

A 'témoins oculiste', the punning French title, is an 'eye witness' to an event. The charts used by opticians for eye testing are also called 'témoins oculiste'.

140 **'Temoins oculistes' (Oculist witnesses)**
1966 (Newcastle upon Tyne)

Silver on glass 63 x 46 cm / 25 x 18 in
On back : *Pour copie conforme Marcel Duchamp 1966*

Lent by Richard Hamilton, London



Duchamp spent three months scraping the silvered glass. Since time was limited for the Newcastle reconstruction of the *Large glass* a short cut had to be found. A drawing was made, using no. 139 as the model, to prepare a silk screen. Pigment was screened to the silvered glass as a resist to hold the image while the surplus silver was washed away with acid. Richard Hamilton's experiments with this technique gave us an object too irresistible to exclude from the exhibition.

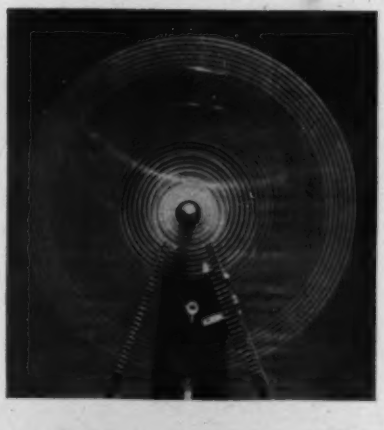
L148 **141** **Rotary glass plate (precision optics)**
1920 (New York) with Man Ray

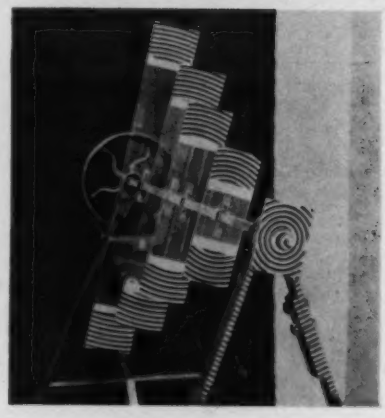
Five painted glass plates turning on a metal axis and forming continuous circles when seen in motion from a distance of one metre
121 x 184 x 100 cm / 48 x 73 x 40 in
Original in the collection of Yale University (Collection of the Société Anonyme)
2nd version (perspex plates) : Stockholm 1961
179 x 116 x 204 cm / 70 x 46 x 80 in

Lent by the Moderna Museet, Stockholm

An exercise in optics. The five rotating blades, when viewed from a distance of one metre along the prolongation of the axis, form continuous circles. Originally, the 'precision optics' device was fitted with an electric motor without a speed control. When first switched on the glass plates accelerated to such a velocity that the glass shattered and flew off to embed itself violently around the studio. Miraculously, neither Man Ray nor the artist was harmed. Now fitted with a constant velocity motor but the machine is rarely seen in operation – it could easily decapitate art lovers who came too close.

The second version is exhibited. The illustrations are of the original.





L149 **142** **'Belle haleine, eau de voilette' (Sweet breath, veil water)**
April 1921 (New York)

Ink and photographic collage 30 x 20 cm / 12 x 8 in
Lower left : *Marcel Duchamp*
Bottom : *en collaboration avec Man Rrose Sélavy à André Breton Man Ray*

Lent by Carl Frederic Reutersward, Stockholm

L149 **143** **'Belle haleine, eau de voilette' (Sweet breath, veil water)**
April 1921 (New York)

Assisted ready-made : perfume bottle (with added label) in box 16 cm / 6 in high
On lid of box : *Rrose Sélavy 1921*

Lent by Cordier and Ekstrom Inc., New York

The '*Belle haleine*' bottle was part of a chain of activity leading to a cover for *New York Dada* (no. 195 and bibliography no. S12). Having invented the name Rose Sélavy the character had to be built into a rounded personality. M.D. dressed convincingly as a woman to become his alter ego for a group of photographs by Man Ray. A label, lettered by Man Ray according to M.D.'s instructions, was surmounted by a photograph of Rose Sélavy and that collage (no. 142) was photographed and reduced to make a label for the bottle of Rigaud perfume 'un air qui embaume'. This modified bottle was, in its turn, photographed to make a print used on the cover of *New York Dada*.

'Rose' very soon became 'Rrose'. Picabia, in Paris, asked M.D. to make a contribution to a canvas that each of his friends had written upon. The pun 'En 6 qu'habillarrose Selavy' suggested that Rose could, like Lloyd, have a double initial.

L150 **144** **Why not sneeze Rrose Sélavy ?**
1921 (New York)

Assisted ready-made : marble blocks (in the shape of lumps of sugar), thermometer, wood and cuttle bone in a small bird-cage 11x22x16 cm / 5x9x6 in
Applied lettering on bottom : *Why not sneeze Rose Sélavy ? 1921*
Original in the collection of the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)
2nd version : Stockholm
3rd version : Galleria Schwarz edition of eight numbered copies, 1964, of which this is 2/8

Lent by the Mary Sisler Collection, New York

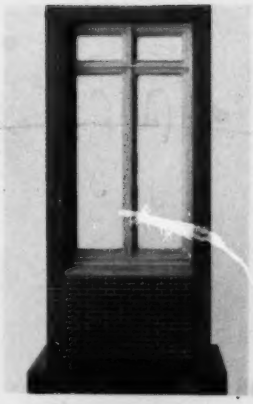
Katherine Dreier's sister Dorothea, a trifle awed by K.D.'s collection, decided to do some commissioning herself. Katherine, on Dorothea's behalf, asked M.D. to produce an artwork for $300. After some time M.D. duly delivered *Why not sneeze*. Dorothea was so horrified by the object that she took it back to Katherine two weeks later. Katherine could not bear it either (for different reasons; she loved birds and hated cages) so she gave it back to Marcel from whom Arensberg obtained it for $300.

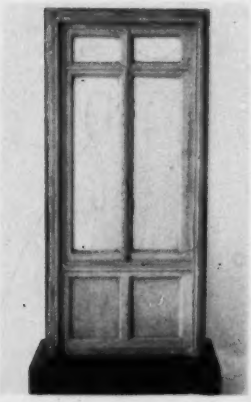
L152 **145** **Brawl at Austerlitz**
1921 (Paris)

Model of window : oil, wood and glass
63 x 29 x 7 cm / 25 x 11 x 3 in
On one side : *Rrose Sélavy Paris 1921*
On other side : *Marcel Duchamp*

Lent from a private collection, New York

Miniature made to specification by a carpenter. Not a ready-made but a work of art made by hands other than the artist's.





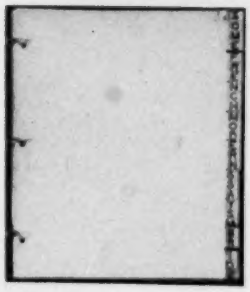
L153 **146** **Some French moderns says McBride**
1922 (New York)

Loose-leaf book with lettered index tabs
30 x 25 cm / 12 x 10 in

Lent by Cordier and Ekstrom Inc., New York

Henry McBride, the art critic, was a friend of M.D. and one whose writings he admired. Duchamp proposed to make up an edition of 100 copies of a selection of articles in a format designed by himself. The first article is set in very small type. The type gets progressively bigger on each succeeding page until on the penultimate page the letters are an inch high. The last page reverts to small type. Photographs of works by Brancusi, Matisse, Picasso, Picabia, Derain and Rousseau are inserted between articles.

Only about 30 copies of the proposed 100 were actually made. The inside cover reads: *Reprinted with permission from the series of articles in the New York Sun and the New York Herald, 1915–1922, by Henry McBride. Format copyrighted, 1922, by Rrose Sélavy. Société Anonyme, Inc. 19 East 47th Street New York City*, and the printer's name and address *Melomime Publication Inc., 192 West 10th Street, New York City*.



L193 **147** **Designs for chessmen**
1922 (?)

Pencil and ink on four sheets of card
22 x 23 cm / 9 x 9 in
On each : *M.D.*

Lent by the Museum of Modern Art, New York (Katherine S. Dreier Bequest)

L155 **148** **The bride stripped bare by her bachelors, even ('Large glass')**
1915–23 (New York)

Oil, lead wire and foil, dust and varnish on glass (in two parts) 272 x 170 cm / 107 x 67 in

On back of lower glass: *La Mariée mise à nu par les célibataires, même Marcel Duchamp 1915–23 Inachevé – Cassé 1931 – Réparé 1936*

Original (broken) in the collection of the Philadelphia Museum of Art (Bequest of Katherine S. Dreier)

2nd version: Ulf Linde, Stockholm, 1961

3rd version: Richard Hamilton, Newcastle upon Tyne, 1966. On back of lower glass: *R. Hamilton after M.D. Pour copie conforme Marcel Duchamp 1966*

Colour plate of 3rd version p. 90

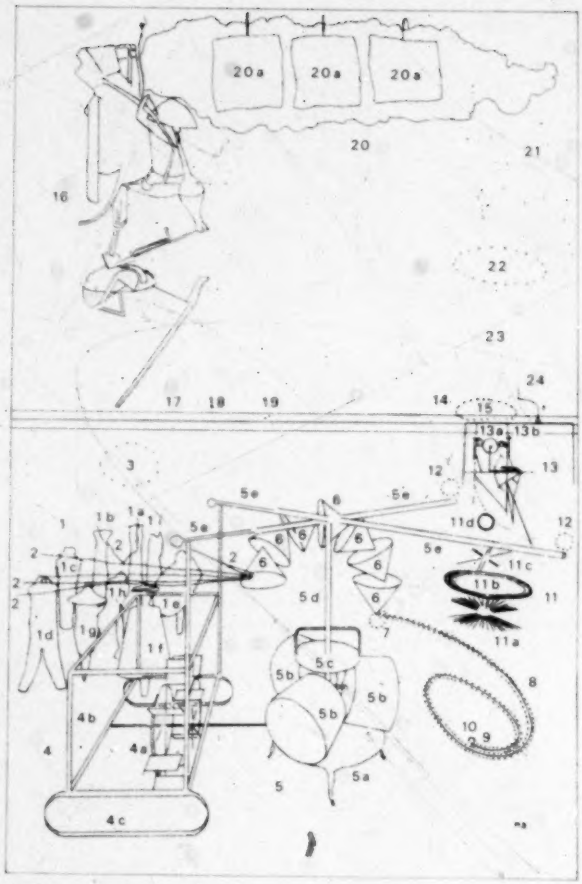
Lent from a private collection, New York

In the autumn of 1912 Duchamp began to conjecture a new work that would press beyond the bounds of art as then known, one that would be a compound of literary and graphic forms. It was even intended that texts should be applied to the painting, or be adjacent to it, acting as a commentary. By the end of 1914 a mass of notes had been made which describe in mechanical terms, often poetically irrational, a project entitled *The bride stripped bare by her bachelors, even* (no. 96). The pictorial embodiment of these ideas had been conceived as a composition on glass to be executed in lead wire, oil paint and lead foil. Many perspective studies had been made (see nos. 108, 112, 117) and parts had been tried out in the form of independent paintings (see nos. 115 and 118).

Working on glass solved another problem for Duchamp. When painting on canvas he had had to consider the role of the background. It was often just a left-over to be filled in. If things were painted on glass, the background would be supplied 'ready-made' and each situation in which the picture found itself would present a new chance context for the painted elements. The capacity of the *Large glass* to absorb its chance environment is one of its most delightful features.

In 1915 Duchamp went to America. It was there, soon after his arrival, that the large painting on glass was started. By 1918 a good deal had been done. Some new ideas were incorporated subsequent to that date until by 1923 the painting was complete, or, rather, Duchamp decided that he would leave it at that. In 1926 it was displayed in Brooklyn; a first public appearance. While being returned from exhibition it was accidentally smashed. Ten years later the shattered painting was pieced together. It was installed permanently in the Philadelphia Museum of Art in 1954, a gift from Katherine S. Dreier who wished to see it reunited with the great collection of Walter Arensberg who had been close to the work since Duchamp first arrived in America.

The half-tone illustrations show the original (broken, and too fragile to include in the exhibition) and Richard Hamilton's reconstruction.



Bachelor apparatus (lower half of glass):

1 *Nine malic moulds* (or *Eros matrix*) forming the *Cemetery of uniforms and liveries*: 1a *Priest*; 1b *Department-store delivery boy*; 1c *Gendarme*; 1d *Cuirassier*; 1e *Policeman*; 1f *Undertaker*; 1g *Flunkey*; 1h *Bellboy*; 1i *Station master*

2 *Capillary tubes*

3 *Region of the waterfall*

4 *Water mill*: 4a *Water wheel*; 4b *Chariot* or *Sleigh* or *Glider*; 4c *Runners sliding in a groove*

5 *Chocolate grinder*: 5a *Louis XV chassis*; 5b *Rollers*; 5c *Necktie*; 5d *Bayonet*; 5e *Scissors*

6 *Sieves* or *Parasols* (within are the *Drainage slopes*)

7 *Region of the butterfly pump*

8 *Toboggan* or *Cork screw* (slopes of flow)

9 *Region of the three crashes* (or *splashes*)

10 *Weight with nine holes*

11 *Oculist witnesses*: 11a, b and c *Oculist charts*; 11d *Mandala* (should have been a magnifying glass to focus the splashes)

12 *Marbles*

13 *Boxing match*: 13a *First ram*; 13b *Second ram*

14 *Region of the sculpture of drops*

15 *Region of the 'Wilson-Lincoln effect'*

Bride's domain (upper half of glass):

16 *Bride* (*Pendu-femelle, Virgin, Skeleton*)

17 *Bride's garments*

18 *Region of the gilled cooler* (isolating plates)

19 *Horizon*

20 *Top inscription* or *Milky Way*: 20a *Draft pistons* or *Nets*

21 *Nine shots*

22 *Region of the picture of cast shadows*

23 *Region of the mirror image of sculpture of drops*

24 *Juggler of gravity* (also called the *Trainer, Handler* or *Tender of gravity*)

Iconographic notes on the mechanics of the *Large glass*.

In the lower half of the *Glass*, termed by Duchamp the *Bachelor apparatus*, a gas (whose origin is unknown) is cast in the *Malic moulds* (1a to 1i) into the shapes of nine Bachelors. The gas escapes from the moulds through the *Capillary tubes* (2), where it is frozen and cut into spangles and then converted into a semi-solid fog. The *Capillary tubes* lead the spangles to the opening of the first *Sieve* (6). Sucked by the *Butterfly pump* (7), the spangles pass through the seven *Sieves*, and in the process they condense into a liquid suspension. This liquid suspension falls into the *Toboggan* (8) and 'crashes' at its base (9). The splashes formed by the fall of the liquid suspension are channelled into a stream by a mobile *Weight with nine holes* (10) which directs the stream of splashes to the *Oculist witnesses* (11a to 11d). The *Scissors* (5e) control the impetus of the splashes as they issue from the *Oculist witnesses*. Some of these splashes will then form a *Sculpture of drops* (14) which will undergo the 'Wilson-Lincoln effect' (15). The reflection of the drops passes through the *Bride's garments* (17) – three narrow strips of glass perpendicular to the *Large glass* – and is mirrored upwards towards the *Bride's domain*. The kinetic energy of the other splashes is transformed into light energy when the splashes dazzle through the *Oculist charts*, the last element of which should have been a lens whose position in the *Glass* is, however, merely indicated by a circle (11d). This lens was to have focused the beam of light energy towards the *Combat marble*, which was to have been struck by it, and forced to rise, finally colliding at the summit and thus setting into motion the clockwork mechanisms of the *Boxing match* (13), whose two *Rams* (13a and 13b) move up and down lifting and unfastening the *Bride's garments* (17) and actuating her striptease.

The *Juggler of gravity* (24), whose three legs rest on the *Bride's garments* (17), finds his balance upset by the Bride's striptease and experiences difficulty in stopping the fall of a ball which is resting in equilibrium on the tray he is holding. The *Bride's garments*, in addition to acting like a prism which deflects upwards the reflection of the drops, also function as a *Gilled cooler* (18) which restrains the Bachelors' warm attentions; the *Garments* further indicate the ideal *Horizon* (19) of the *Glass*.

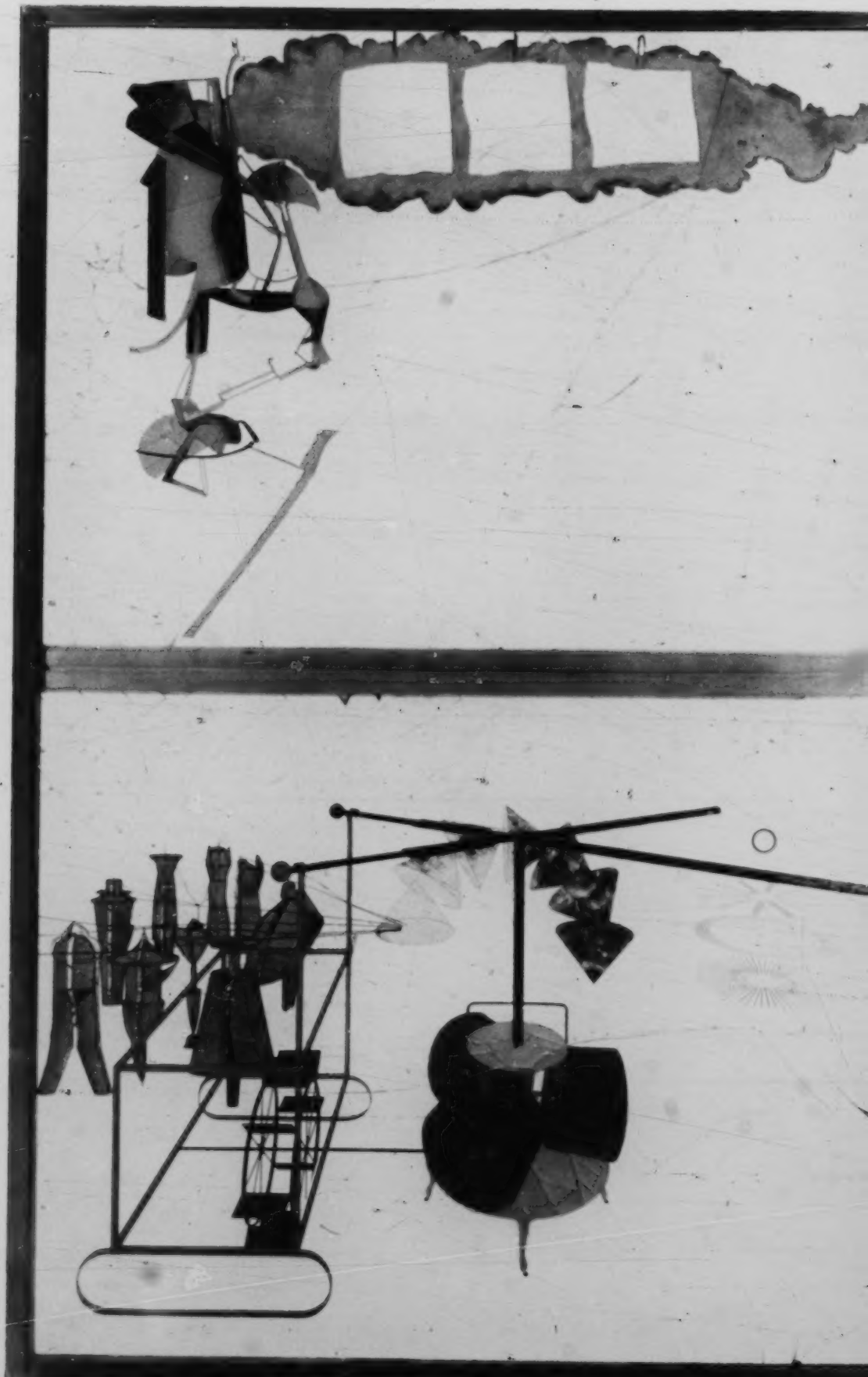
The *Water mill* (4a to 4c) is activated by a *Waterfall* (3), while the *Chariot* (4b) is set in motion also by a series of complicated mechanical devices. In its see-saw movement the *Chariot* controls the action of the *Scissors* (5e) and sings the *Litanies* which are heard in the *Cemetery of uniforms and liveries* by the *Bachelor gas* as it is being cast in the *Malic moulds*. The *Chocolate grinder* (5), whose *Bayonet* (5d) supports the *Scissors* (5e), illustrates one of the main traits of the Bachelor's personality, who 'grinds his chocolate himself'. At the end of the blades of the *Scissors*, a ball (12) was to be poised as a pendant to the circles at the ends of the *Scissors*' handles.

In the *Bride's domain* (the upper half of the *Glass*), the *Bride* (16) transmits her commands, in a triple cipher, to the *Bachelors* (whose expression is the *Gas*) through the three *Draft pistons* (20a).

The three *Draft pistons* are surrounded by the *Milky Way* (20), which is the graphic expression of the bride's three 'Blossomings'. Nine shots (21) were fired at the *Glass* with a toy cannon expelling a match dipped in wet paint. At the point of impact, the *Glass* was drilled in correspondence with the nine traces of paint left by the match. This *Area of the nine shots*, is where the Bride's desires meet the expression of the Bachelors'. The latter's desires should have found their graphic expression in a *Picture of cast shadows* (22) formed by the mirrored return of the *Sculpture of drops* (23).

Arturo Schwarz

The above is a brief résumé of Duchamp's own notes for the *Large glass*, which he published (no. 96) as an integral part of the total work. The complete notes are available in English in a typographical version by Richard Hamilton translated by George Heard Hamilton, *The Bride Stripped Bare by Her Bachelors, Even*, London, undated (1960) (no. 230 and bibliograhpy no. S 28 i) and in a facsimile version with accompanying English translation in *The Large Glass/Psychogenesis and Iconographic Development of 'The Bride Stripped Bare by Her Bachelors, Even'*, by Arturo Schwarz, Milan 1966 (no. 242 and bibliography no. S 183).



L156 **149** **Monte Carlo bonds**
1924 (Paris)

Collage maquette for the printed bond of 30 copies 29 x 19 cm / 12 x 8 in
Lower left: *Rrose Sélavy*
Lower centre: *Marcel Duchamp*

Lent by the Mary Sisler Collection, New York

In 1924 M.D. thought he would like to try his hand at roulette in Monte Carlo. He had a system which required capital, so he sought to obtain his stake through an issue of bonds. The bonds were printed and offered at 500 francs to give an interest of 20%. Only two bonds were sold, one to Marie Laurencin and another to Jacques Doucet, a noted French collector. M.D. spent about a month in Monte Carlo working patiently for small returns – he got bored and left. Jacques Doucet was given 100 francs in settlement of one year's interest. Marie Laurencin got nothing.

The horned head on the bond is M.D.'s lathered face and hair photographed by Man Ray.

L160 **150** **'Nous nous cajolions' (We were cuddling one another)**
*c.*1925

Ink on paper with photograph collage
18 x 13 cm / 7 x 5 in
Centre: *Nous nous cajolions*
Lower right: *Rrose Selavy*
A second version (of the drawing only) was made by Duchamp in 1943 (see no. 210)

Lent by the Solomon R. Guggenheim Museum, New York

1925 is the date that one might give as the time of Duchamp's withdrawal from art — perhaps that puts it too strongly – the period of diminished commitment. It is hard to imagine an object less like the conventional notion of a work of art than *Nous nous cajolions*. Partly a photograph of graffiti in the Lincoln Arcade public lavatory, partly a drawing of so slovenly a character that it takes the draughtsman very far from artistic distinction. It relies on a punning title to identify it as the work of a clever mind ('Nounou cage au lion' [Nanny lion's cage]). As a fragment in a pattern of denial of sensual values in art it marks a high point of achievement.

L158 **151** **Sketch for *Rotary demi-sphere (precision optics)***
1925 (Paris)

Ink 26×19 cm / 10×8 in
Bottom centre: *Croquis pour 'Optique de précision' 1925 Marcel Duchamp*

Lent by the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

L159 **152** **Rotary demi-sphere (precision optics)**
1925 (Paris)

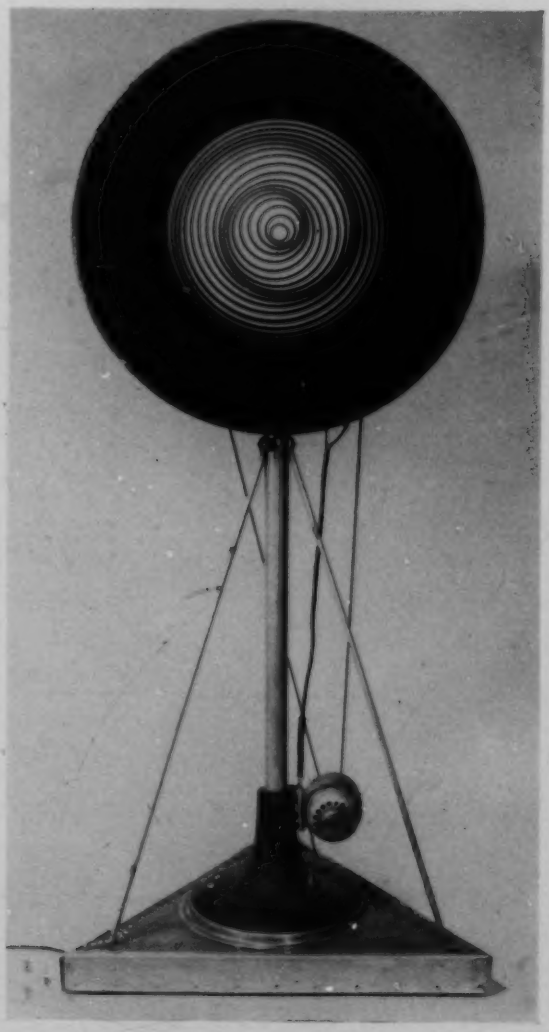
Motorized optical device: metal, painted wood, velvet and glass 150×70×50 cm / 59×28×20 in

Lent by the Mary Sisler Collection, New York

The *Rotary demi-sphere*, commissioned by Jacques Doucet, is part (perhaps the most exquisite and definitive product) of a long series of optical experiments that began in Buenos Aires in 1918 with the painting on glass called *To be looked at with one eye, close to, for almost an hour.*

A white half-sphere is painted with black eccentric circles. The demi-sphere is fixed on a flat disc covered with black velvet. A ring of copper fitted with a glass dome covers and protects the demi-sphere and velvet. The outer edge of the copper ring is engraved: *Rrose Sélavy et moi esquivons les ecchymoses des esquimaux au mots exquis.* The demi-sphere and pun rotate together when activated by a small electric motor. A rheostat adjusts speed.

The illustration shows the demi-sphere and velvet surround without the copper and glass protective cover. This is how Duchamp prefers it to be seen in action.



L162 **153** **Disc inscribed with pun**
1926 (Paris) with Man Ray

Letters pasted on card dia. 28 cm / 11 in
Inscription: *Bains de gros thé pour grains de beauté sans trop de benguë*

Lent from a private collection, New York

Nos. 153–60 were used for Duchamp's film *Anemic cinema*. (See also nos. 162 and 199.

L162 **154** **Disc inscribed with pun**
1926 (Paris) with Man Ray

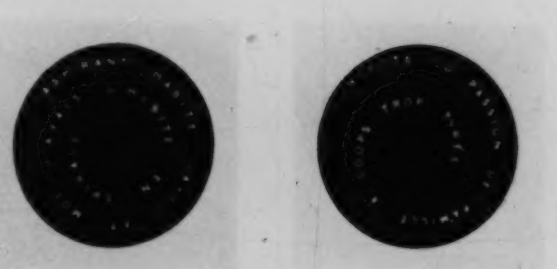
Letters pasted on card dia. 28 cm / 11 in
Inscription: *On demande des moustiques domestiques (demi-stock) pour la cure d'azote sur la cote d'azur*

Lent from a private collection, New York

L162 **155** **Disc inscribed with pun**
1926 (Paris) with Man Ray

Letters pasted on card dia. 28 cm / 11 in
Inscription: *L'aspirant habite javel et moi j'avais l'habite en spirale*

Lent from a private collection, New York



L162 **156** **Disc inscribed with pun**
1926 (Paris) with Man Ray

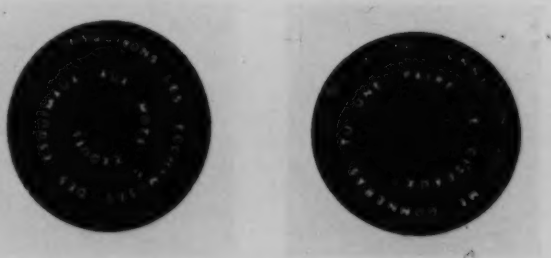
Letters pasted on card dia. 28 cm / 11 in
Inscription: *Inceste ou passion de famille à coups trop tirés*

Lent from a private collection, New York

L162 **157** **Disc inscribed with pun**
1926 (Paris) with Man Ray

Letters pasted on card dia. 28 cm / 11 in
Inscription: *Esquivons les ecchymoses des esquimaux aux mots exquis*

Lent from a private collection, New York



L162 **158** **Disc inscribed with pun**
1926 (Paris) with Man Ray

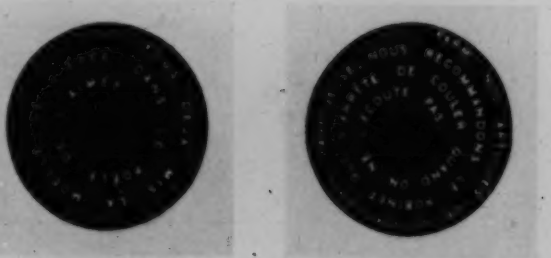
Letters pasted on card dia. 28 cm / 11 in
Inscription: *Si je te donne un sou, me donneras tu une paire de ciseaux?*

Lent from a private collection, New York

L162 **159** **Disc inscribed with pun**
1926 (Paris) with Man Ray

Letters pasted on card dia. 28 cm / 11 in
Inscription: *Avez vous déja mis la moelle de l'épée dans le poêle de l'aimée?*

Lent from a private collection, New York



L162 **160** **Disc inscribed with pun**
1926 (Paris) with Man Ray

Letters pasted on card dia. 28 cm/11 in
Inscription: *Parmi nos articles de quincaillerie paresseuse, nous recommandons le robinet qui s'arrête de couler quand on ne l'écoute pas*

Lent from a private collection, New York

L164 **161** **Door: 11 rue Larrey, Paris**
1927

Photograph of ready-made wooden door fitted by a carpenter to Duchamp's specification 249 x 100 cm / 98 x 39 in
Lower left: *Marcel Duchamp Milan 1964*

Lent by the Galleria Schwarz, Milan

While M.D. occupied an appartment at 11 rue Larrey he had a door installed at a junction between three rooms in such a way that it served to close an opening between bedroom and studio or between bedroom and bathroom – but it could not close both at the same time. The door has now been removed from 11 rue Larrey to be replaced by a substitute – a philosophical problem is posed: has the artwork been transposed to New York or does it remain in the pair of alternative gaps in two walls in Paris?

L167 **162**
163
164

Rotoreliefs (optical discs)
1935 Paris

Six cardboard discs printed on both sides (edition of 500) 20 cm / 8 in dia.
Reprinted New York 1953 (edition of 1000)

Lent by Cordier and Ekstrom Inc., New York
Ursula and Erno Goldfinger, London.
Richard Hamilton, London

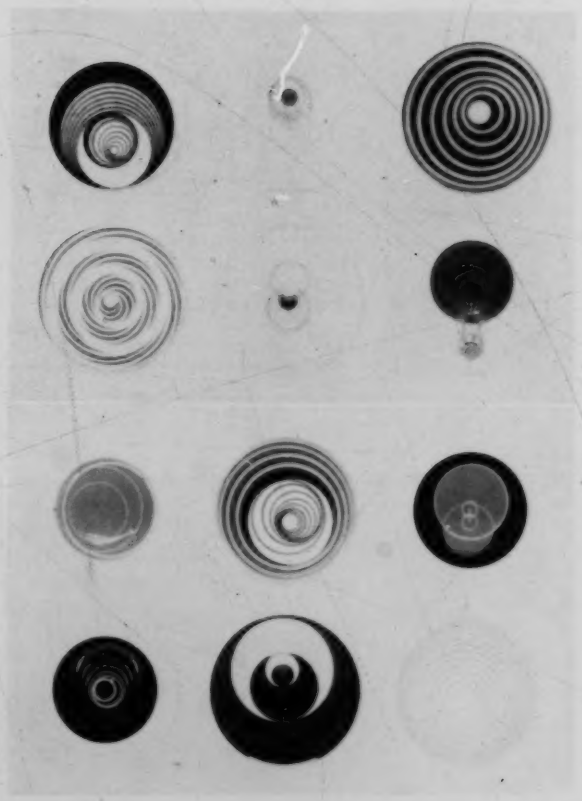
In 1926 Duchamp, Man Ray and Marc Allegret produced a film called *Anemic cinema* (see no. 199). A succession of rotating drawings on discs were interspersed with rotating inscriptions (nos. 153–60) – the designs and the inscriptions were by Duchamp.

The ten drawings of *Anemic cinema* were extended to become the twelve *Rotoreliefs* published in an edition of 500 and offered for sale by M.D. at the 'Concours Lépine' (an annual exhibition of gadgets by 'little inventors') in 1935. There were no purchasers. The discs 'turning at an approximate speed of 33 revolutions per minute will give an impression of depth, and the optical illusion will be more intense with one eye than with two'.

The titles are: *Escargot, Oeuf a la coque, Cerceaux, Spirale blanche, Lampe, Montgolfière, Poisson Japonais, Lanterne Chinoise, Verre de Bohême, Eclipse totale, Corolles, Gage.*

Hans Richter used the *Rotoreliefs* in the Duchamp section of his colour film *Dreams that money can buy* and they were used by Jean Cocteau in *Le sang du poète*.

The hole in the back cover of this catalogue is for viewing individual *Rotoreliefs* in motion.



L170 **165**

Fluttering hearts
1936

Design for cover of *Cahiers d'art* nos. 1–2, 1936
Reproduced in colour several times, notably in the *Box in a valise* (no.168) and Stockholm, 1961 (33 x 51 cm / 13 x 20 in, signed and numbered (no. 28/125 is shown here))

Lent by the Galleria Schwarz, Milan

Most of the optical studies are motorized. *Fluttering hearts* is a design for a static surface which makes a similar attack on the optic nerve with colour instead of motion. The sentiment of the pulsating hearts give it an endearing human aspect which 'op art' has yet to accommodate.

L168 **166**

Binding for *Ubu Roi* by Alfred Jarrey
1935 (Paris)

Leather 20 x 13 cm / 8 x 5 in

Lent by the Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)

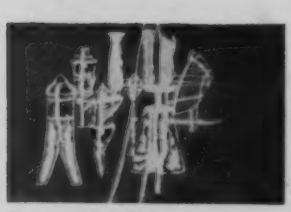
Mary Reynolds, a close friend of Duchamp's, did bookbinding – he made the design for her to execute.

167 **Study of *Nine malic moulds***
1938

Gouache and collage 20 x 31 cm / 8 x 12 in
Bottom centre *Marcel Duchamp 1938*

Lent by the Mary Sisler Collection, New York

Colour separation 'artwork' for the *Valise* reproduction.



L173 **168** **Box in a valise**
1938 Paris, 1941–42 (New York)

Cardboard box containing sixty-eight reproductions of sixty-one works by Duchamp and a photograph by Man Ray, reduced to the scale of the box. In a leather case 41 x 38 x 10 cm / 16 x 15 x 4 in
One of the de luxe edition of twenty copies containing an 'original' hand-coloured reproduction

Lent by the Mary Sisler Collection, New York

Nos. 96, 162, and 168 constitute Duchamp's most remarkable publishing achievements. By 1938 M.D. was very familiar with printing techniques and his liking for processes which permitted bulk production was confirmed. His use of print is always personal, often idiosyncratic. He embarked on a long series of negotiations with printers with the objective of producing a portable museum – a life's work in a valise. Each reproduction was done piecemeal, when possible in facsimile. Paintings on glass were printed on transparent celluloid and three objects (*'Air de Paris'* (no. 135), *Traveller's folding item* (no. 127) and *Fountain* (no. 126)) are reproduced in the form of miniature models. The reproductions are ingeniously assembled into a display box which opens out with sliding and hinged panels to present an array of work.

Components of the *Box in a valise* moved from France to New York in 1942 and twenty de luxe copies in the leather valise were completed. The total regular edition, still in slow production, will not exceed 300 copies.

L179 **169** **In the manner of Delvaux**
1942 (New York)

Collage, photograph and tinfoil on cardboard
34 x 34 cm / 13 x 13 in

Lent by the Galleria Schwarz, Milan

From 1935 through the 40s M.D produced few artworks proper. His intermittent art activity consisted mainly of compliance with requests from friends to make designs for print – magazine and catalogue covers, book-jackets, posters. This collage was, as likely as not, made specifically for reproduction in *First papers of Surrealism* (no. 209).

170 **Knight**
1943

Ink 20 x 12 cm / 8 x 5 in
Lower left: *Pour Man Ray cette replique affecteuse Marcel 1949*

Lent by the Mary Sisler Collection, New York

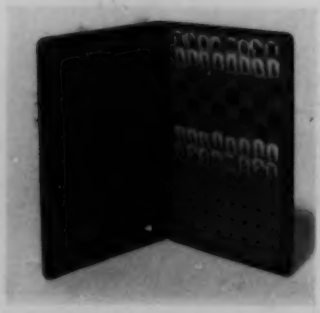
Drawing for a chess piece to be silk-screened on celluloid for the pocket chess set no. 171.

L182 171 **Pocket chess set**
1943 (New York)

Leather and celluloid 17 x 10 cm / 7 x 4 in
Edition of 20 (?)

Lent by the Mary Sisler Collection, New York

Duchamp is rarely without a chess game in progress. The 'little inventor' has emerged, quite frequently, to make and perfect equipment to satisfy his needs – inventions which take their place in his artistic *œuvre* by virtue of their exquisite formal qualities and an unmatched flair for 'the object'. The 'pin-grip' was one solution; several versions of a magnetic board have also been made.



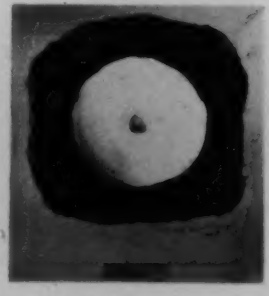
L191 172 **Please touch**
1947 (Paris)

Foam rubber ready-made 'falsie' on black velvet mounted on brown board 25 x 23 cm / 10 x 9 in
Lower right: *Marcel Duchamp 1947*

Lent by the Mary Sisler Collection, New York

Duchamp's mastery in the field of exotic publication made him a natural choice as designer for the cover of the catalogue for the 'Exposition Internationale du Surrealisme' at the Galerie Maeght in 1947. The cover of the de luxe edition with its rubber breast is sometimes framed separately as an artwork.

The ready-made 'falsie' was not manufactured with museum curators in mind – they deteriorate rapidly with exposure. Duchamp 'restored' one for an exhibition at the Institute of Contemporary Arts in London, bringing back a bit of colour to the nipple using lipstick as the handiest pigment.



173 **'Etant donné le gaz d'éclairage et la chute d'eau'**
1948–49

Pencil on vellum (?) over gesso, and velvet on cardboard 50×31 cm / 20×12 in
On back: *Cette Dame appartient à Maria Martins avec toutes mes affections Marcel Duchamp 1948-49*, also instructions for lighting the work and restoring it if damaged

Lent by Maria Martins, Rio de Janeiro

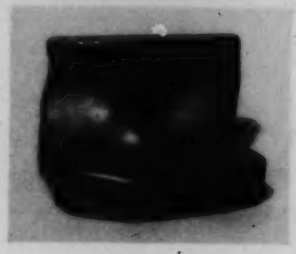
L196 **174** **Female fig leaf**
1951 (New York)

Galvanized plaster 9×14×12 cm / 3×5×5 in
2nd version: Man Ray, ten plaster casts
3rd version: Galerie Rive Droite, Paris, edition of eight in bronze

Lent by the Mary Sisler Collection, New York

Duchamp went to say goodbye to Man Ray who was leaving New York for Paris and pressed into his hand a farewell gift. The brown paper parcel later disclosed an enigmatic object apparently cast from a female groin but in fact hand modelled.

Man Ray, with M.D.'s permission, had ten plaster casts made and these were distributed among friends. This is the original.



L195 **175** **'Objet-dard' (Dart-object)**
1951 (New York)

Galvanized plaster with inlaid metal rib
8×20×9 cm / 3×8×4 in
2nd version: Galleria Schwarz edition, in bronze, of eight signed and numbered copies, 1962, of which this is 8/8

Lent by Cordier and Ekstrom Inc., New York

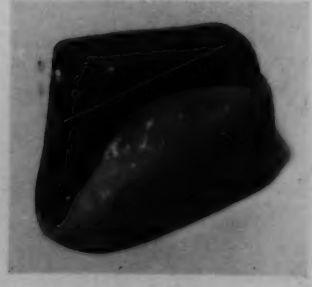
A companion piece to no. 174.

L199 **176** **Wedge of chastity**
1951–52 (New York)

Galvanized plaster and dental plastic
6×9 cm / 3×4 in
On top: *Pour Teeny 16 Jan. 1954* (their wedding day)
2nd version (bronze and dental plastic): Galleria Schwarz edition of eight numbered copies, 1963, and an artist's copy, 0/8, shown here. On top: *Coin de chastité M. Duchamp 54*

Lent by the Mary Sisler Collection, New York

The *Wedge* completed the trilogy of erotic sculpture. It was made shortly after nos.174 and 175 though the inscription in 1954 has led to a later dating in previous catalogues.



L198 **177** **Moonlight on the bay at Basswood**
August 21, 1953

Ink, pencil, crayon, talcum powder and chocolate on blotting paper 26 x 18 cm / 10 x 7 in
Bottom: *La lune du 21 août 1953 Marcel Duchamp Basswood Pour Margerie et Brookes Hubachek très affectueusement*

Lent by Frank Brookes Hubachek, Chicago

In later years M.D. has on occasion, usually motivated by friendship, produced the odd work with whatever materials were at hand. The exotic medium here may be as much a matter of convenience as humour.

L200 **178** **Jacket**
1955 (New York)

Ink and gouache on three sheets of transparent paper each 27 x 21 cm / 11 x 8 in

Lent by Rudi Blesh and the estate of the late Harriet Janis, New York

The visual pun was made for the jacket of Rudi Blesh's *Modern Art U.S.A.* The publisher, Alfred A. Knopf, turned it down as a 'bad joke'. M.D. never made it with the big time print world. *Vogue* rejected his *George Washington* (see no. 211).

L207 **179** **Waistcoat**
November 1958 (New York)

Assisted ready-made: cotton flannel valet's waistcoat 60 cm / 24 in length
On lining: *Marcel Duchamp 1958*

Lent by the Galleria Schwarz, Milan

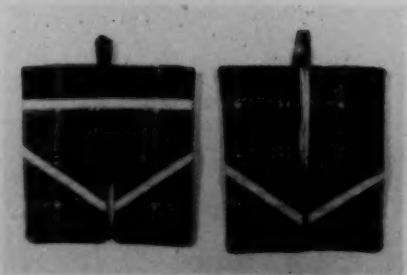
Made for Benjamin Peret, with five metal buttons lettered (in reverse) to spell his name, and sold at the Peret benefit auction, Hotel Drouôt, Paris, 25 June, 1959.

180 **Laundress' apron**
1959

Ready-made: cloth and zipper. Two parts, each 23 x 19 cm / 9 x 8 in

Lent by the Mary Sisler Collection, New York

Two 'personages', male and female, purchased 'ready-made' from a New York joke shop; M.D.'s contribution to the '*Boite alerte*' de luxe edition of twenty. This container of objects by various artists was published by the Galerie Daniel Cordier for the 'Exposition Internationale du Surrealism', Paris 1959–60 (see no. 227).



181 **Eau et gaz à tous les étages**
Robert Lebel
1959 Paris ; Trianon Press

De luxe edition of 137 copies of which this is no. 80

Lent by the Hon. Mrs Thomas Hazlerigg, London

The limited edition of Lebel's book *sur Marcel Duchamp* Trianon Press, Paris, 1959, was elaborately boxed with some additional items. The ready-made sign on its lid 'Eau et gaz à tous les étages' harks back to the *Large glass* for 'water and gas' are as basic to its subject as they are to Paris apartments.

L202 **182** **Self-portrait in profile**
1963

Torn paper 21 x 18 cm / 8 x 7 in
Bottom right : *Marcel dechiravit*

Lent by the Galleria Schwarz, Milan

The facsimile notes in the *Green box* were made to the shapes of the original documents by tearing them around metal templates. A self-portrait for the limited edition of Robert Lebel's book *sur Marcel Duchamp* (no. 181) used a metal template to make multiples of the negative of his silhouette. There have been subsequent uses of the template.

183 **With my tongue in my cheek**
1959

Pencil, plaster, paper and wood
25 x 16 x 4 cm / 10 x 6 x 2 in
Bottom left : *With my tongue in my cheek*
Bottom right : *Marcel Duchamp 59*

Lent by Robert Lebel, Paris

This self-portrait is another expression of Duchamp's life-long curiosity about the process of moulding (see nos. 118, 174). The cast is a ghost of the thing that formed the mould – does it carry away residues of personality as well as form ?

Anagramme
1961

Collage, waxed paper and tempera
20 x 19 cm / 8 x 8 in
Bottom right : *Marcel Duchamp 1961*
Inscription : *de Ma Pissotierre l'aperçois Pierre de Massot*

In the collection of David Hayes, New York

Not in the exhibition

Duchamp's delight in problem solving expresses itself in chess and in his attitude to language. The pun is his favourite literary form and he has produced enough to make a small book *Rrose Sélavy* (no. 207). Often the verbal puns are included in a pictorial context.

184 **'Aimer tes héros'**
1963

Pencil and ink 31 x 26 cm / 12 x 10 in
Bottom centre : *Marcel Duchamp 63*

Lent by the Mary Sisler Collection, New York

Sketch for the cover of the magazine *Metro*. Alfieri (the editor) proposed to publish a text by Ulf Linde in an issue devoted entirely to Marcel Duchamp. It was never printed and Linde's text now forms a substantial part of Arturo Schwarz' lavish catalogue, 1964.

The sketch must be regarded as unfinished for the lettering M.E.T.R.O. was to have been typeset and printed in green. The cover has now been printed.

185 **L.H.O.O.Q. / shaved**
1964

Ready-made : reproduction of the *Mona Lisa* pasted on card 21 x 14 cm / 8 x 5 in
Caption : *Rasée L.H.O.O.Q.*
Bottom right : *Marcel Duchamp*

Lent by Cordier and Ekstrom Inc., New York

Presented to each of the guests at a dinner given on the occasion of the exhibition of the Mary Sisler Collection at Cordier and Ekstrom Inc., New York, 1965.

See also no. 134.

Books, periodicals, documents, etc.

186 **Human figure in motion**
E. J. Marey
c.1883

a) La Nature
29 September 1883 Paris ; no. 539

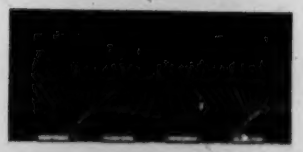
'La Station Physiologique de Paris' (continued from previous issues) by E. J. Marey, pp. 275-9, with four photographic illustrations, two of which are shown below

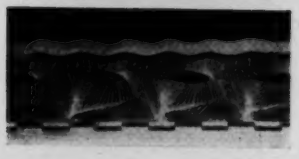
Lent by the National Central Library, London

b) Copy of a photographic illustration in the Science Museum, London. Origin untraced. Third illustration below

Photographs by Etienne Jules Marey of a person dressed either entirely in white or entirely in black except for white stripes along the arms and legs moving against a black background. Each photographic plate was exposed a number of times in quick succession to get the superimposed effect.

Duchamp remembers seeing similar photographs reproduced in an illustrated journal shortly before he painted the *Nude descending a staircase, no. 2* (no.83).





187 **Les Peintres Cubistes. Méditations Esthétiques**
Guillaume Apollinaire
1913 Paris: Eugène Figuière, first edition

Chapter on Marcel Duchamp, pp.73–6

Lent by Cordier and Ekstrom Inc., New York

The chapter on Duchamp is translated here in full (the notes are taken from the edition of *Les peintres cubistes* edited by L. C. Breunig and J.-Cl. Chevalier, Paris, 1965):

Marcel Duchamp's pictures are still too few in number, and differ too much one from another for it to be possible to judge the true talent of their creator. Like most of the new painters Duchamp has abandoned the cult of appearances. (It seems that Gauguin was the first to renounce what had been for so long the religion of painters.)

In his early work Marcel Duchamp was influenced by Braque (pictures exhibited at the 1911 Salon d'Automne and at the Galerie de la rue Tronchet 1911),[1] and by the *Tower* of Delaunay (*Sad young man in a train*).

To free his art from all perceptions that might become fixed conceptions, Duchamp writes his chosen title on the picture.[2] Thus, literature, which so few painters have been able to avoid, disappears from his art, but not poetry. Thereafter he uses forms and colours, not to render appearances, but to penetrate the essential nature of formalized shapes and colours, which are so much the despair of painters that they wish to dispense with them, and try to do so whenever possible.

Duchamp sets against the actual composition of his pictures an extremely intellectual title. In this direction he goes as far as possible and is not afraid of being accused of producing an esoteric or obscure art.

All men, all beings that have passed close to us leave traces in our memory, and these traces of life have a reality which can be examined and its details copied. Together these traces acquire a personality whose plastic traits can be indicated by a purely intellectual operation.

There are such traces of beings in Marcel Duchamp's pictures.

Allow me here an observation not without importance. Alone among painters of the modern movement Duchamp today concerns himself (autumn 1912) with the nude. (*King and queen surrounded by swift nudes, King and queen traversed by swift nudes, Nude descending a staircase*).[3]

This art which strives to convey formally such musical perceptions denies itself the caprices and inexpressive arabesque of music.

An art is quite conceivable which aims at wresting from nature not intellectual generalizations but collective forms and colours of which the perception has not yet become conceptual. It seems that a painter such as Marcel Duchamp is in the process of achieving it.

It is possible that these deep, unknown and abruptly grandiose aspects of nature do not need to be aestheticised to move us. This would explain the flame-shaped colours, compositions in the form of an N and the gentle or firmly accented writhings.[4] These conceptions are not determined by an aesthetic but by the vitality of a few lines (forms or colours).

This art can produce works of an unheard-of strength. It may also have a social function.

Just as once a work by Cimabue[5] was carried in procession, this century has seen Blériot's aeroplane borne in triumph to the [Musée des] Arts et Métiers; that aeroplane charged with so much humanity and centuries of effort, of essential art.[6] It may be for an artist as detached from aesthetic preoccupations, as concerned with energy as Marcel Duchamp, to reconcile Art and the People.[7]

1 Particularly *Portrait* (no. 70), exhibited at the Salon d'Automne, and *Sonata* (no. 69) at the Galerie de la rue Tronchet.

2 Probably a reference to *Nude descending a staircase*, 1912 (no. 83) which has the title inscribed on the canvas at bottom left.

3 Compare the account of the exhibition of futurists in February 1912 in which Apollinaire mocks the proposal in their manifesto which demands the suppression of the nude (Chroniques d'art, p.217). This abrupt declaration about the nude is an addition made on the proofs in the autumn of 1912.

4 On the manuscript Apollinaire wrote 'of Picabia' after the 'flame-shaped colours' and 'of Marcel Duchamp' at the end of the phrase.

5 The painting was the Madonna from the Rucellai chapel of Santa Maria Novella, in the incident recounted by Vasari.

6 The aeroplane was first exhibited in a hangar at Shepherd's Bush, London, then from the 4th September in Paris in front of the offices of *Matin*. Finally it was installed in the place of honour in the first international aeronautical exhibition at the Grand Palais before it was solemnly transferred to the Conservatoire des Arts et Métiers on the 13th October 1909.

7 On the proofs Apollinaire had scrawled this perfidious conclusion: 'Let us add, to tell the truth, that at the point where they stand now (autumn 1912), the art of Duchamp and of Picabia (instinctive cubism), in which these painters give but the semblance of movement, and which can be considered as moving towards the symbolism of movement, has not yet achieved a well defined plastic significance'. Finally he crossed it out.

188 **Arts and Decoration**
September 1915 New York; V no. 11

Duchamp's first published interview 'A Complete Reversal of Art Opinions', pp.427–8, 442
(See bibliography no. S2)

Lent by the Galleria Schwarz, Milan

189 **The Literary Digest**
27 November, 1915

This issue contains an article 'The European Art-Invasion'. It reproduces a photograph of M.D. with the caption 'Another Invader, MARCEL DUCHAMP', and quotes a statement by him about his attitude toward war

Lent by Cordier and Ekstrom Inc., New York

190 **The Blind Man**
May 1917 New York; no.2

Published by Beatrice Wood
Cover: *Chocolate Grinder, no.2*
Photograph of *Fountain* by Alfred Stieglitz
Comment on 'The Richard Mutt case'
(See bibliography no.S8)

Lent by Cordier and Ekstrom Inc., New York

191 **Rongwrong**
July ? 1917 New York

Edited by Marcel Duchamp, Henri-Pierre Roché and Beatrice Wood
(See bibliography no. S 9)

Lent by the Galleria Schwarz, Milan

192 **391**
March 1920 Paris : No. 12
Reproduction of L.H.O.O.Q. (by Francis Picabia after Duchamp)

Lent by Cordier and Ekstrom Inc., New York

193 **Catalogue of Salon Dada**
June 1920 Paris : Galerie Montaigne

600 copies were printed of this catalogue of which this is no. 451
(See bibliography no. S 13)

Lent by Cordier and Ekstrom Inc., New York

This was the Dada exhibition arranged by Tristan Tzara and others in which M.D. was invited to participate, which invitation he declined with the now famous telegram 'pod-balle' (short for 'peau de balle et balai de crin', a French slang phrase signifying 'balls to you'). M.D.'s name is printed in the catalogue with entries 28–31 which are left in blank. There is a reproduction of M.D.'s *Bride* wrongly dated '1914'.

194 **Dust raising**
1920

Ten numbered copies made from the original negative and signed by Man Ray and M.D. of which this is 6/10

Lent by the Galleria Schwarz, Milan

Photograph by Man Ray of 'Dust raising' on the *Large glass* (no. 148). The back of the lower section is shown with the *Glider* and *Chocolate grinder* drawn in lead wire.

195 **New York Dada**
April 1921

Edited by Duchamp and Man Ray
Cover designed by Duchamp incorporating 'Belle haleine, eau de voilette' (no. 143)
(See bibliography no. S 12)

Lent by the Galleria Schwarz, Milan

196 **'The non-Dada'**
1922

Lent by Cordier and Ekstrom Inc., New York

Religious pamphlet printed by vocational pupils at the 'School of the Four C's' (Caney Creek Community Center). M.D. found it in New York and sent it to Man Ray with the remark: *The Non-Dada Affecteusement Rrose*.

197 **The wonderful book : reflections on Rrose Sélavy**
Pierre de Massot
1924 Paris

(See bibliography no. S 20)

Lent by Cordier and Ekstrom Inc., New York

198 **Little Review**
Spring 1925 New York

Reproduction of the drawing for the *Rotary demi-sphere*, with the words: *Rrose Sélavy et moi estimons les ecchymoses des Esquimaux aux mots exquis*
Signed by M.D.

Lent by Cordier and Ekstrom Inc., New York

199 **Anemic cinema camera**
1926

Signed Rrose Sélavy

Lent by the Mary Sisler Collection, New York

Camera used to film *Rotoreliefs* (no. 162) and *Discs with puns* (nos. 153–60) for *Anemic cinema* (see note to no. 162). The discs were hand-rotated by degrees for still shots – animation table technique. A ninth *Disc* not exhibited reads: *L'enfant que tete est un souffleur de chair chaud et n'aime pas le chou fleur de serre chaude*.

200 **Opposition and sister squares are reconciled**
Marcel Duchamp and V. Halberstadt
1932 Paris and Brussels ; Edition de l'Echiquier

Treatise on chess in French, English and German
Edition of 1000 copies and 30 de luxe
This is 5/30, signed by M.D. and V. Halberstadt
(See bibliography no. S 23)

Lent by Cordier and Ekstrom Inc., New York

201 **Orbes**
Summer 1933 Paris ; series 2, no. 2

La Porte de Duchamp – A NE MIC CINE MA by Jean van Heeckeren and Jacques-H. Levesque

Lent by Cordier and Ekstrom Inc., New York

202 **Orbes**
Summer 1935 Paris ; series 2, no. 4

Cover by Marcel Duchamp (*Oculist Witnesses* (no. 139))
Signed by M.D.
Preface : *Marcel Duchamp* by Jacques-H. Levesque

Lent by Cordier and Ekstrom Inc., New York

203 **Minotaure**
Winter 1935 Paris ; no. 6

Reproduction of one of the *Rotoreliefs* ('Corolles') on cover
André Breton's 'Phare de la Mariée', pp. 45–9

Lent by the Royal College of Art, London

An English translation of André Breton's important essay 'Lighthouse of the Bride' is included in the special Marcel Duchamp issue of *View*, March 1945, New York (no. 213). This is reprinted in Robert Lebel's *Marcel Duchamp*, London, 1959.

204 **La Septième Face du Dé**
Georges Hugnet
1936 Paris; Jeanne Bucher

Cover by Marcel Duchamp
294 signed and numbered copies

Lent by the Galleria Schwarz, Milan

205 **Au Lavoir Noir**
André Breton
1936 Paris; G.L.M.

70 numbered copies illustrated by a reproduction of Duchamp's *Brawl at Austerlitz* (no. 145)

Lent by the Galleria Schwarz, Milan

206 **Transition**
1938 Paris

Reproducing *Comb* (no. 122) on the cover

Lent by Richard Hamilton, London

207 **Rrose Sélavy. Oculisme de precision Poils et coups de pied en tous genres 1914-39**
1939 Paris; Editions G.L.M.

(See bibliography no. S35)

Lent by the Galleria Schwarz, Milan

A collection of puns by Marcel Duchamp, many of them deriving from earlier works, i.e. the *Discs with puns* (nos. 153–60), *Monte Carlo bonds* (no.149), etc.

208 **Marcel Duchamp**
Georges Hugnet
1941 Paris

200 unnumbered copies illustrated by an original stencil by Duchamp (moustache and beard for the Mona Lisa)

Lent by the Galleria Schwarz, Milan

209 **First Papers of Surrealism**
1942 New York

Signed across both covers by M.D.

Lent by Cordier and Ekstrom Inc., New York

Catalogue of the Surrealist exhibition organized by André Breton in that year at the Coordinating Council of French Relief Societies, Inc., 451 Madison Avenue.

The front cover represents the marks of revolver shots on the wall of Kurt Seligman's barn near New York. The back cover, on which the title is printed, is a reproduction of a piece of Swiss cheese.

210 **VVV**
March 1943 New York; no. 2–3 (Almanac for 1943)

Cover by Duchamp
Signed by M.D.
On page 116, reproduction of drawing *Nous nous cajolions* (second version 1945) (see also no.150)

Lent by Cordier and Ekstrom Inc., New York

211 **VVV**
February 1944 New York; no. 4

Cut-out reproduction of collage *George Washington (Genre allegory)* 1943 (Lebel 184)

Lent by Richard Hamilton, London

The collage of painted gauze, blue paper and stars, was commissioned by *Vogue*, New York, for a 4th July cover, and not used.

The illustration is of the original collage.

212 **Duchamp's Glass. An Analytical Reflection**
Katherine S. Dreier and Matta Echaurren
May 1944 New York; Société Anonyme

Lent by Richard Hamilton, London

213 **View**
March 1945 New York

Special Marcel Duchamp issue with cover by M.D.
The de luxe edition includes a hand-coloured ready-made, *Pharmacy* (see also no.109) signed by M.D.
Limited to 100 copies of which this is 42/100
(See bibliography nos. S46–50)

Lent by C. A. St John Wilson, Cambridge

Articles by André Breton, James Thrall Soby, Gabrielle Buffet, Robert Desnos, Harriet and Sidney Janis, Nicolas Calas, Frederick J. Kiesler, Man Ray and others.

214 **Young cherry trees secured against hares**
André Breton
1946 New York; View Editions

Cover by Marcel Duchamp
Edition of 1000 numbered copies signed by André Breton

Lent by the Galleria Schwarz, Milan

215 **Le Surréalisme en 1947**
1947 Paris : Maeght

999 numbered copies
Cover by Duchamp in co-operation with Enrico Donati

Lent by the Galleria Schwarz, Milan

216 **Coffee mill**
1947

Engraving by Jacques Villon from Marcel Duchamp's painting of 1911 (no. 79)
Illustration to *Du Cubisme* by Gleizes and Metzinger
Signed by M.D.

Lent by Cordier and Ekstrom Inc., New York

217 **Life**
28 April 1952 New York

'Dada's Daddy' by Winthrop Sargeant, pp.100–11
(Photocopy)
(See bibliography no. S 70)

218 **Catalogue of the 'International Dada Exhibition'**
April 1953 New York : Sidney Janis Gallery

Layout by Marcel Duchamp
(See bibliography nos. S 75 and S 76)

Lent by Richard Hamilton, London

Duchamp designed the layout for this catalogue/poster. When sold, or dispatched through the post, it was crumpled into a ball (on M.D.'s instruction) – this could account for its comparative rarity.

219 **Les Machines Célibataires**
Michel Carrouges
1954 Paris : Arcanes

Lent by Mary Webb, Harrogate

220 **Marcel Duchamp: From the *Green box***
George Heard Hamilton
1957 New Haven : Readymade Press

(See bibliography no. S 28 f)

Lent by Richard Hamilton, London

221 **Marchand du Sel**
Writings by Marcel Duchamp
1958 Paris : Le Terrain Vague

Edited by Michel Sanouillet and Poupard-Lieussou
10 copies 'Hors Commerce' and 40 de luxe copies, signed by M.D.
(See bibliography no. S 110)

Lent by Richard Hamilton, London

222 **L'Equilibre**
Francis Picabia
1958 Alès : PAB

44 numbered copies illustrated by a dry point on celluloid by Duchamp

Lent by the Galleria Schwarz, Milan

223 **Catalogue of the exhibition 'Le Dessin dans l'Art Magique'**
October 1958 Paris : Galerie Rive Droite

Cover by Duchamp

Lent by Richard Hamilton, London

224 **Letter from Marcel Duchamp to Tristan Tzara (1921)**
1959 Paris : Le Terrain Vague

(See bibliography no. S 101)

Lent by the Galleria Schwarz, Milan

225 **Première Lumière**
Pierre-André Benoit
1959 Alès : PAB

Etching by M.D.
Edition of 45 numbered copies

Lent by the Galleria Schwarz, Milan

226 **Tiré à 4 epingles**
Pierre de Massot
1959 Alès : PAB

Etching by M.D.
Edition of 36 numbered copies

Lent by the Galleria Schwarz, Milan

227 **'Boite alerte'**
1959 Paris : Galerie Daniel Cordier

Published for the 'Exposition Internationale du Surrealism', Paris, 1959
One of 20 copies of the de luxe edition, signed by M.D.
(See bibliography no. S 115)

Lent by the Mary Sisler Collection, New York

Cardboard container (not by Duchamp) for objects contributed by various artists : M.D.'s *Laundress' apron* (no. 180), for example.

228 **Quatre inédits de Marcel Duchamp**
1960 Alès : PAB

Edition of 24
(See bibliography no. S 129)

Lent by the Galleria Schwarz, Milan

229 **'Erratum musical'**
1960

Lent by Richard Hamilton, London

A sheet of manuscript music, headed 'Erratum musical' is included in the *Green box* (no.96). The composition was plotted by M.D. and his two sisters picking the notes at random from a hat (an early example of indeterminacy in music). The text is the dictionary definition of the verb 'to print'. When making the typographical version of the *Green box* Richard Hamilton had the setting made by a music engraver. The notes are punched into a pewter plate which is printed like an etching.

230 **The bride stripped bare by her bachelors, even**
1960 London: Percy Lund, Humphries and Co. Ltd

Typographical version by Richard Hamilton of Marcel Duchamp's *Green box* (no. 96), translated by George Heard Hamilton
(See bibliography no. S 28i)

Lent by Patricia Clausen-Thue, London

231 **Scrap**
23 December 1960 New York; no. 2

Review of no. 230 by Jasper Johns

Lent by Richard Hamilton, London

232 **Record**
1961 Stockholm; Svenska AB Philips

A *Rotorelief* ('Corelles') (no.162) is reproduced on one side
The record includes Filippo Tomaso Marinetti reading the *Futurist manifestos*; Naum Gabo reading (in Russian) from the *Realist manifesto* (1920 Moscow); and recordings from Jean Tinguely's *Hommage à New York* (17 March 1960 New York)

Lent by Richard Hamilton, London

233 **Marcel Duchamp**
Ulf Linde
1963 Stockholm; Galerie Burén

25 numbered copies incorporating a signed original by Duchamp: *Self-Portrait in Profile*
(See bibliography no. S153)

Lent by the Galleria Schwarz, Milan

234 **Catalogue of the exhibition 'By or of Marcel Duchamp or Rrose Selavy'**
October 1963 Pasadena: Art Museum
Cover by Marcel Duchamp

Lent by the Pasadena Art Museum

Walter Hopps organized the first major retrospective exhibition of Marcel Duchamp's work at the Pasadena Art Museum. His introduction to the catalogue reads as follows:

MARCEL DUCHAMP: a system of paradox in resonance

The man inspires the highest regard (often the love) of those who know him; the public so often regards his work as anathema. He ranks with the greatest artists of the century without conscious concern for either greatness or specifically being an artist. None of his peers has produced or exhibited as little as he to achieve such stature. He is 'a merchant of wit' whose major works are as complex as any produced in our time. It has been said: Duchamp shows it hard, but in the easiest way!

The paradox of this characterization resolves in a word (and a pun): *an-artist*. Being neither 'anti' nor 'pro' art, he has directly and indirectly furthered the development of many colleagues and modern art in general, participating in movements without the need to join, warning that art can be 'a habit-forming drug', and cautioning that removed from the glare and noise of today's vast art world, vital activities will go on 'underground'. The gentleman is truly *an-artist*.

As to Duchamp's achievement ('greatness'), let it be enough to say that in spite of all (and intentions, even), the depth and meaning in his work continues to unfold and seem increasingly pertinent. In his pioneering, particularly that of *object* art with its marriage of 'things' and 'linguistic concepts', he has registered an incredible number of 'patents'.

235 **Poster for the exhibition 'By or of Marcel Duchamp or Rrose Selavy'**
October 1963 Pasadena: Art Museum

Design, by Marcel Duchamp and Walter Hopps, features the 'Wanted' rectified ready-made, 1923 (Lebel 154)

Lent by Richard Hamilton, London

236 **'Il Reale Assoluto'**
Arturo Schwarz
1964 Milan; Galleria Schwarz
110 signed and numbered copies illustrated by two lithographs by Duchamp and ten by Man Ray

Lent by the Galleria Schwarz, Milan

237 **Album of photographs and other documents**
1964 New York

Snapshots and photographs of the years 1899–1964 from Man Ray, the Yvonne Lyon collection and other sources. Also a series of 1964 portraits by Niki Ekstrom
Various other documents
Titled and annotated by Marcel Duchamp

Lent by Cordier and Ekstrom Inc., New York

The 1964 photograph illustrated shows Marcel Duchamp and his wife Teeny.

238 **Marcel Duchamp / Ready-mades, etc. (1913–1964)**
Arturo Schwarz
1964 Milan; Galleria Schwarz. Paris, Le Terrain Vague

Chapter by Ulfe Linde
100 signed and numbered copies illustrated with a positive print on celuloid from the original negative of *Draught piston* (no. 114)

(See bibliography no. S163)

Lent by the Galleria Schwarz, Milan

239 **Catalogue of the exhibition 'Not seen and / or Less seen of / by Marcel Duchamp / Rrose Selavy 1904 - 64'**
January 1965 New York; Cordier and Ekstrom Inc.

The Mary Sisler Collection, 125 items
(See bibliography no. S169)

Lent by Cordier and Ekstrom Inc., New York

240 **La Double Vue**
Robert Lebel
1965 Paris; Le Soleil Noir

111 signed and numbered copies, with an illustration by Duchamp

Lent by the Galleria Schwarz, Milan

241 **Marcel Duchamp / Propos et Souvenirs**
1965 Milan; Galleria Schwarz

35 signed and numbered copies incorporating a reproduction of the *Mona Lisa* to which Duchamp has added a beard and moustache

Lent by the Galleria Schwarz, Milan

242 **The Large Glass / Psychogenesis and Iconographic Development of 'The Bride Stripped Bare by Her Bachelors, Even'**
Arturo Schwarz
1966 Milan; Galleria Schwarz

Illustratred with nine aquatints by Duchamp, one of which is shown below
(See bibliography no. S183)

Lent by the Galleria Schwarz, Milan

243 **Catalogue of the exhibition 'The Bride stripped bare by her bachelors, even, again'**
1966 Newcastle upon Tyne; University of Newcastle upon Tyne

Layout by Richard Hamilton and Mark Lancaster
De luxe edition of 25 numbered copies, signed by M.D. and Richard Hamilton, of which this is 1/25

Lent by Richard Hamilton, London.

244 **Art and Artists**
July 1966 London; Hansom Books

Marcel Duchamp issue

Contributions by Otto Hahn (interview with Duchamp), André Breton (written in 1936), Robert Lebel, Mario Amaya, Brian O'Doherty, Richard Hamilton, George Heard Hamilton, Alexander Watt, Simon Watson Taylor and Toby Mussman.

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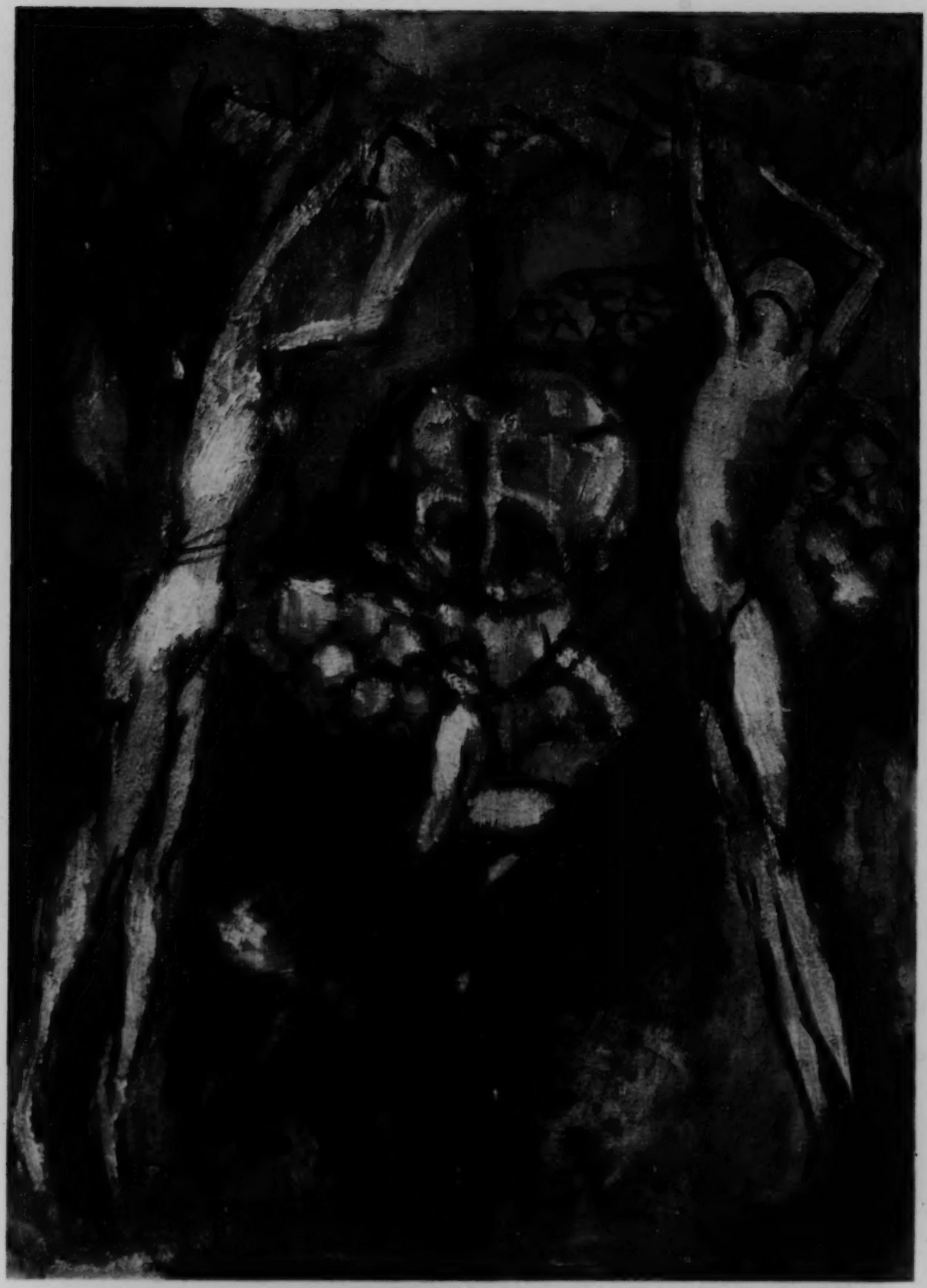
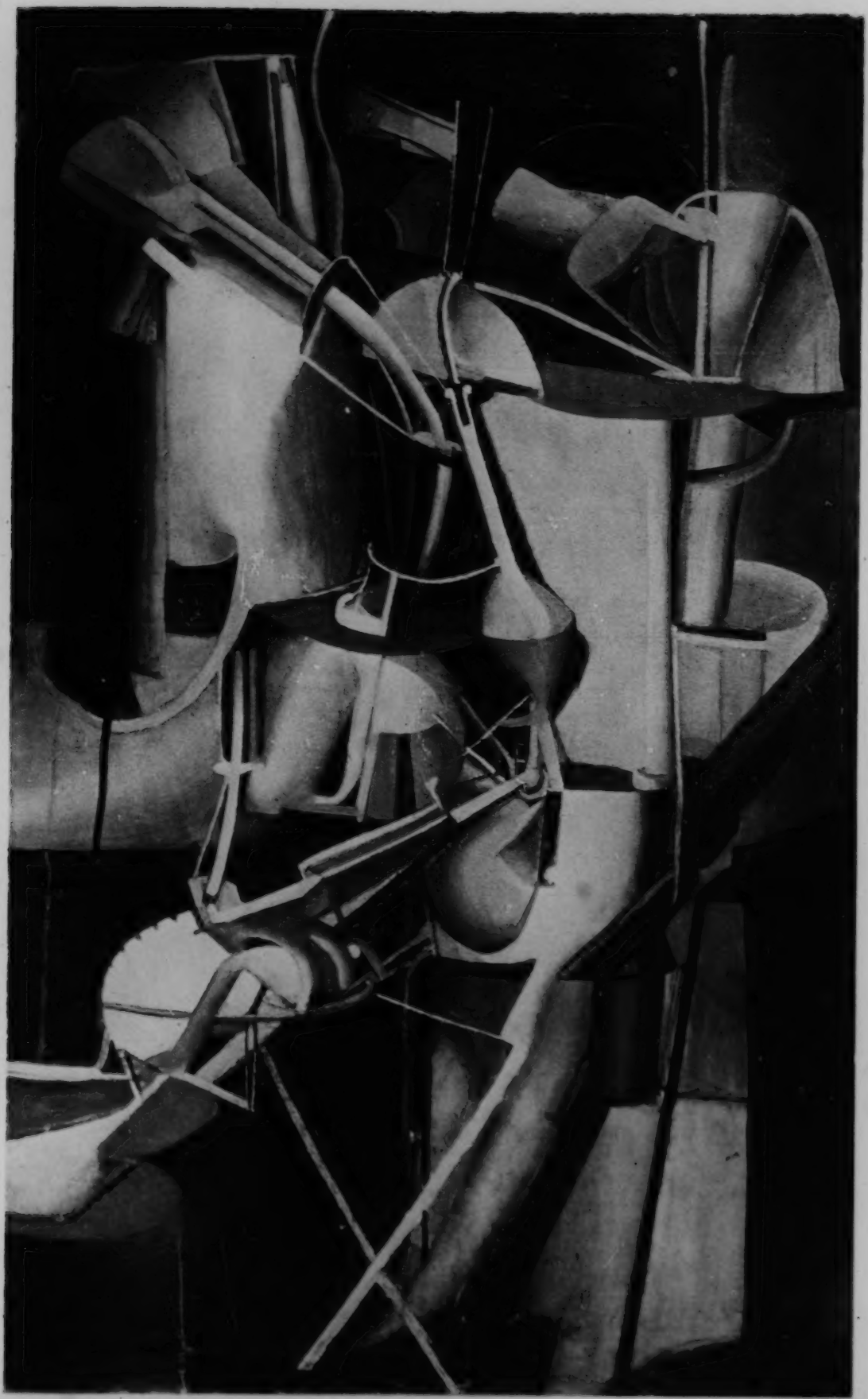
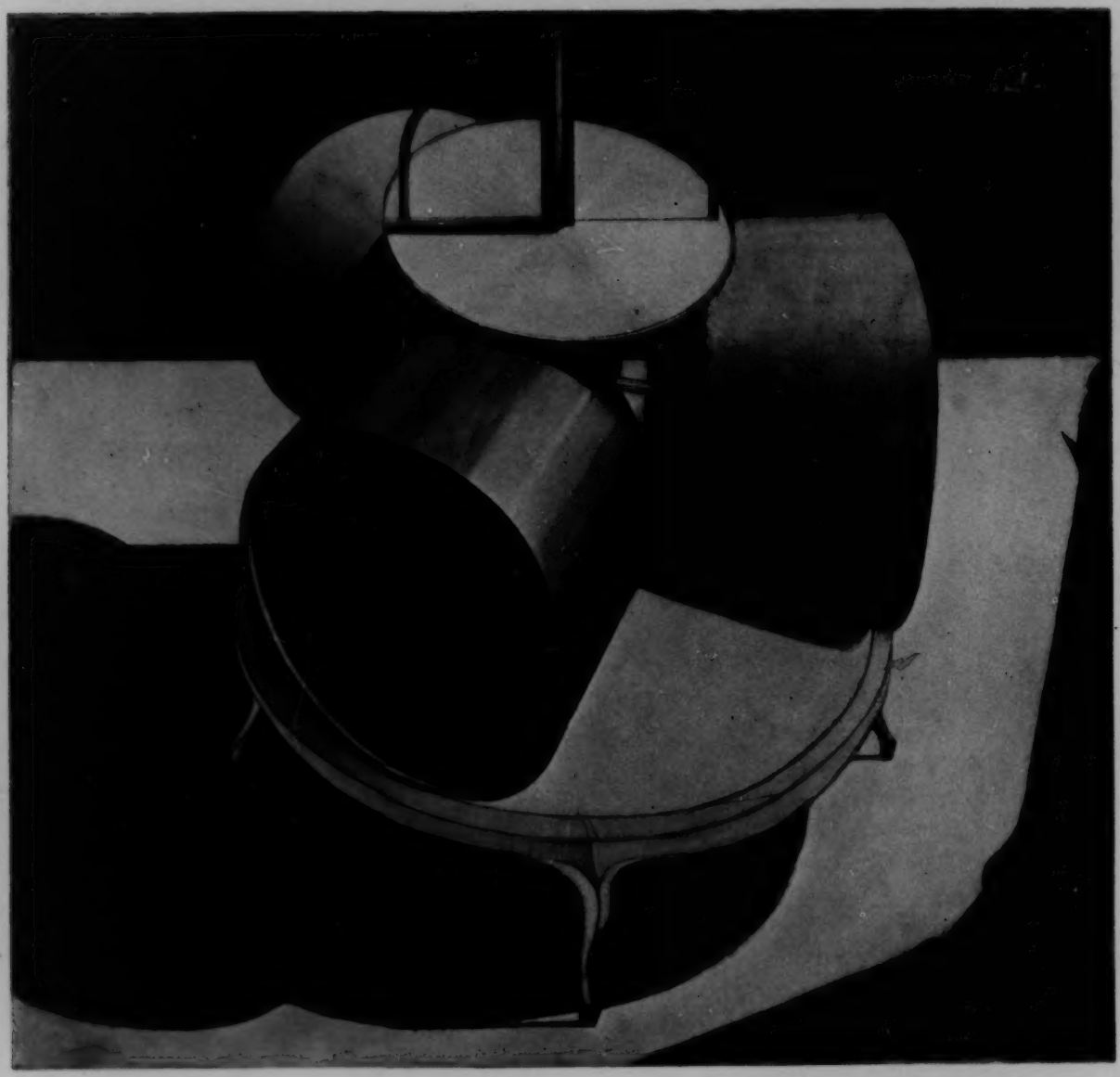


68

70





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CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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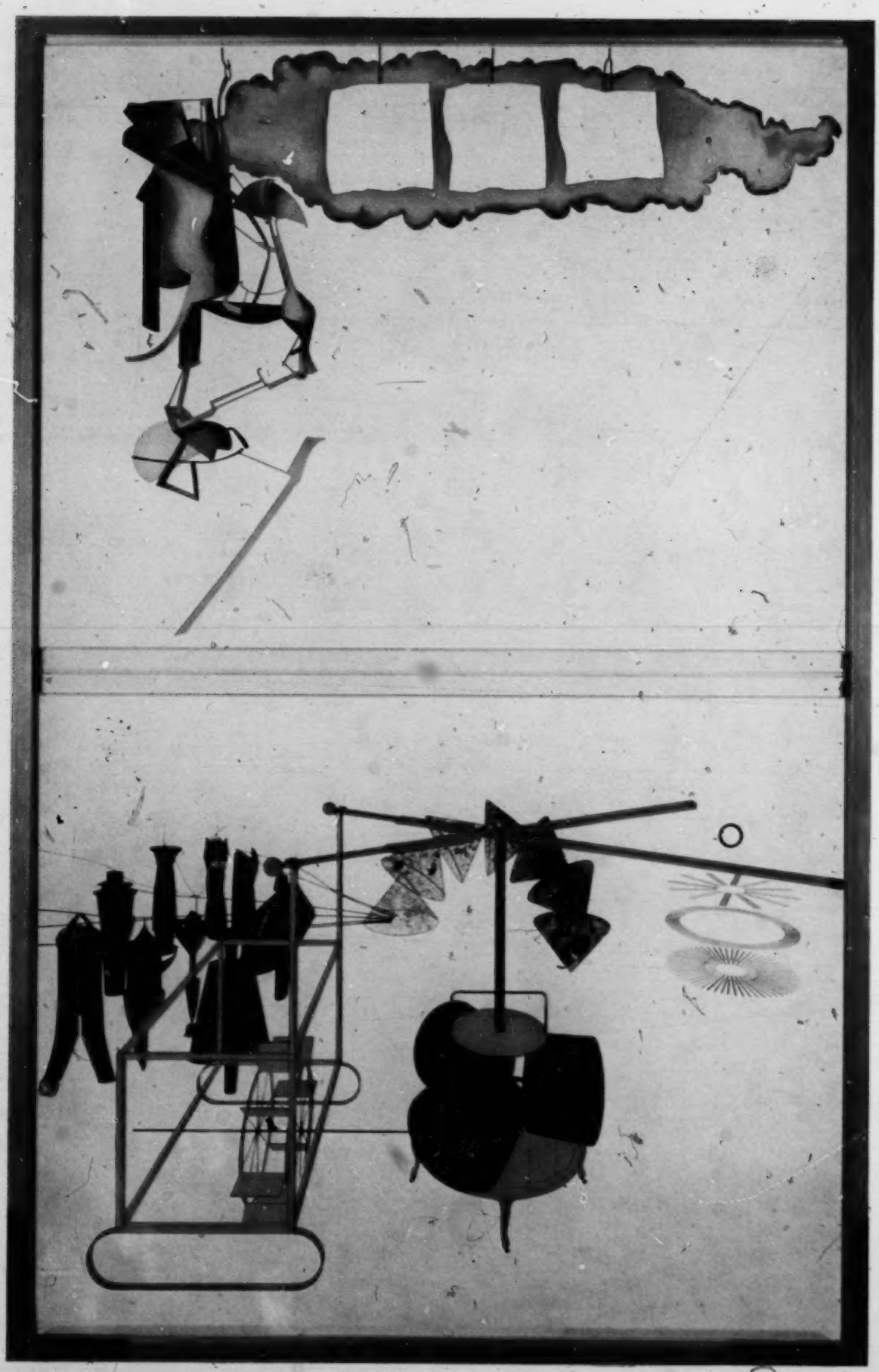
Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford



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Elements of a descriptive bibliography of Marcel Duchamp's writings, lectures, translations and interviews

Since this bibliography lists many different types of publications and "non-publications", a word should be said about the general principles which have guided its compilation.

As is clear from its title, this bibliography covers only Duchamp's *own* writings and not the writings *on* Duchamp. For the writings on Duchamp the reader is referred to Robert Lebel's exhaustive bibliography in his standard monograph *Marcel Duchamp* (no. S109). However, since I have attempted to record along with Duchamp's written statements also his spoken ones as quoted for the first time by the authors who reported them, many of the most important publications on Duchamp have entered the bibliography through this bias. Among the most notable omissions are Apollinaire's essay on Marcel Duchamp (Paris: Eugène Figuière, 1913, pp. 73-76, English translation in *The Little Review* (New York), IX, No. 2 (Winter 1922), pp. 56-57), and André Breton's "Lighthouse of the Bride" *Minotaure*, (Paris), No. 6, (Winter 1935), pp. 45-49, first English translation in *View* (no. S46).

The first line gives, in bold type, the title of the item described. When the title is not the author's, it is between square brackets. When it is abbreviated three periods indicate the interruption. For those cases in which the item was not titled, the first words of the first line have been used as a title. In these cases the words are between inverted commas. Whenever the entry refers to a book that was not written by Duchamp, the author's name is also given in the first line.

The paragraph following the first line gives the standard bibliographical details; first publications of primers, translations or variations are then listed in chronological order, under alphabetical headings.

Duchamp has personally edited only three magazines (nos. S7, S9 and S12), although he has contributed no writing for these publications, I have felt that they should be included and fully described in this bibliography.

In Duchamp's *œuvre*, puns are of special relevance, and follow from a certain state of mind which endows them with a particular quality. A special name had to be coined for them and, most of the time, puns are referred to as "Modified Printed Ready-mades." For a discussion of this term, see my "Contributions to a Poetic of the Ready-mades" in *Marcel Duchamp/ Ready mades, etc. (1913–1964)* (no. S163, pp. 28–36).

Titles of Duchamp's works, which are often elaborated puns, are not included in this bibliography; for this the reader is referred to R. Lebel's *catalogue raisonné* in his above mentioned monograph.

Full details as to printing, format, size (in inches, followed by centimeters, height preceding width) are given only for publications of Duchamp's writings. In all the other cases, viz., books or articles incorporating writings, interviews or lectures by Duchamp, only the usual bibliographical details are given.

Regarding interviews, two main groups can be established: publications entirely based upon an interview with Duchamp, and publications quoting excerpts of off-hand conversations with Duchamp. It is hoped that if not all, at least most of the interviews falling into the first category have been found and included here. Regarding the articles quoting excerpts of conversations with Duchamp, only a selection has been given here: whenever an important event concerning Duchamp occurred (lectures, symposiums, one-man exhibitions, retrospective exhibitions, group shows with Duchamp's contributions), impromptu press conferences often took place, at which Duchamp would speak to a number of art critics. The critics would then quote Duchamp's statements, in their respective articles, and repetition of the same statements was inevitable.

Some unpublished material has also been included in this bibliography, viz., lectures and tape-recorded interviews forming the sound tracks of programmes broadcast over radio or television. In fact I hope, in the near future, to publish an anthology of Duchamp's interviews and lectures. In the meanwhile, scholars wishing to consult such items, all of which have been transcribed and microfilmed, may apply to me at the following address: Via Gesù, 17, Milan (Italy).

For scholars wishing to gain access to Duchamp's available correspondence, the most important sources are: The Francis Bacon Foundation, Claremont, California; the Archives of the Société Anonyme at the Yale University Art Gallery; the Beinecke Rare Book Library, Yale University; and the Bibliothèque Littéraire Jacques Doucet, Université de Paris.

Even though I cannot mention all of the numerous persons to whom my thanks are due and without whose help this bibliography could hardly have been compiled, I should like to express my special gratitude to Robert Lebel, Poupard-Lieussou and Serge Stauffer for bringing to my attention items which otherwise would have remained undiscovered. And I am equally indebted to Monsieur Chapon of the Bibliothèque Littéraire Jacques Doucet, George H. Hamilton and Andrew C. Ritchie of Yale University Art Gallery, Bernard Karpel, librarian of the Museum of Modern Art, New York, Henry G. Gardiner of the Philadelphia Museum of Art, and to Elizabeth S. Wrigley of the Francis Bacon Foundation for giving me liberal access to the materials in their respective custodies.

Finally, I shall be deeply grateful to anyone who will be kind enough to point out to me the omissions and shortcomings of this bibliography which is due to be published next year by Harry N. Abrams, New York, as an appendix to the two-volume monograph I am preparing on Marcel Duchamp.

Arturo Schwarz

S 1 **The Box of 1914**

"Published" by Duchamp in Paris in 1914 in a photographic edition of 3 examples; only the example that was in the collection of Duchamp's old friend Dr. Dumouchel, has been preserved. This *Box* – a standard container for Kodak photographic plates, 9⅞ x 7⅜" (25 x 18.5 cm) – contains photos of one drawing: *Avoir l'apprenti dans le soleil*, and of 16 manuscript notes. These 17 items are mounted on 15 matboards (the photos of the 3 notes regarding the *Standard Stoppages* were mounted on a single matboard), 9½ x 7⅛" (24 x 18 cm). The printed label on the lid of the box was altered by Duchamp so as to read that the box contained "15/16 industrial photographs." The word "photographs" was underlined three times.

The originals that Duchamp photographed for this edition were given to Walter Conrad Arensberg in 1915, and they are now part of the Arensberg Collection at the Philadelphia Museum of Art. In the Philadelphia *Box* (the cover of the box has been lost). The drawing *Avoir l'apprenti dans le soleil* (india ink and pencil on music paper, signed and dated 1914, 10⅞ x 6¾" (27.3 x 17.2 cm) and the 16 manuscript notes are mounted on 16 matboards (2 notes regarding the *Standard Stoppages* are mounted on the front and back of a single matboard), 11⅛ x 9⅜" (28.1 x 23.8 cm). The *Box* in Philadelphia contains 4 other items which were added to it at later dates by Arensberg: a drawing, *Fania* (*profile*), pen, wash and typed letters on typing paper, signed and dated "presque 1916", 11 x 8½" (28 x 21.5 cm). (Fania Marinoff was the wife of the writer Carl van Vechten); a short typewritten letter from Duchamp to Arensberg, dated "vendredisoir" (*sic*); the handwritten drafts for *The* (no. S 6), unsigned and undated, and for one of the four postcards which make up the texts of *Rendez-vous du Dimanche 6 Février 1916* (no. S 33).

This *Box*, which is the first collection of notes and drawings relating to the *Large Glass* anticipates *The Green Box*, 1934 (no. S 28) by twenty years.

Like *The Box of 1914*, *The Green Box* is a collection of drawings and autograph notes scribbled on pieces of paper of various shapes and sizes. 2 of the notes regarding the *3 Standard Stoppages*, 1913-14, in *The Box of 1914* re-appear in *The Green Box*.

a) The note "On peut voir regarder . . ." is reprinted, with a slight modification in *Le Memento Universel Da Costa* (Paris: Jean Aubier Editeur, 1948) I, 15.

b) The first rough copy of the text *Rendez-vous du 6 février 1916* (no. S 33) is reprinted in *Marchand du Sel*, no. S110, pp. 177–78.

c) The other 16 notes included in this item are reprinted in *Marchand du Sel*, pp. 30–33.

d) First complete English translation by Arturo Schwarz in his *The Large Glass* (no. S183).

S 2 **A Complete Reversal of Art Opinions . . .**

Duchamp's first published interview (the title is the editor's) in *Arts and Decoration* (New York), V, No. 11 (September 1915), pp. 427-28, 442.

S 3 **French Artists Spur on an American Art**

An article by Frederick Macmonnies quoting an interview with Duchamp, in the *New York Tribune*, October 24, 1915, IV, pp. 2-3.

S 4 **Why Marcel Duchamps (sic) Calls Hash a Picture**

An article by Alfred Kreymborg quoting excerpts of a conversation with Duchamp, in the *Boston Transcript*, Saturday, September 8, 1915, p. 12. Excerpts of this interview and of interview no. S 2 quoted in the article "The Iconoclastic Opinions of M. Marcel Duchamp Concerning Art and America" published in *Current Opinion* (New York), LIX, No. 5 (November 1915), p. 346.

S 5 **Cubist Depicts Love in Brass and Glass. . .**

An article by Nixola Greeley-Smith, quoting an interview with Duchamp and Crotti in *The Evening World* (New York), April 4, 1916, p. 3. Reprinted with slight variations in the *Washington Post*, April 9, 1916.

S 6 **The**

Manuscript text, ink on paper, unsigned, undated, 8¾ x 5⅝" (22.2 x 14.3 cm).

a) In *The Rogue* (New York), II, No. 1 (October 1916), p. 2.

b) Reprinted in *Marchand du Sel* (no. S110), p. 177.

This text, written in English in New York, in October 1915, a few months before the *Rendez-vous du 6 février 1916*, was made in the following manner: "The meaning in these sentences was a thing I had to avoid . . . the construction was very painful in a way, because the minute I *did* think of a verb to add to the subject, I would very often see a meaning and immediately I saw a meaning I would cross out the verb and change it . . . until the text would finally read without any echo of the physical world" (Duchamp to the author). When Duchamp wrote this text, he had just landed in America and was beginning to learn English, a task difficult enough by itself; however, always consistently contradictory, Duchamp took great pains to complicate the matter even further – revelling in abstract exercises. In the text, Duchamp put an asterisk for "the" every time this article occurred. "That was only a kind of amusement . . . it was not very good syntax, but nevertheless it was something without great meaning; in other words *it was not a story*, the only point was that the word "the", that comes along so often in any conversation or any writing, was replaced by an asterisk." (Duchamp to the author, the italics are ours.) One might point out that this wish to avoid telling a story seems to precede Robbe-Grillet and the plotlessness of the *nouveau roman* by some fifty years.

S 7 **The Blind Man / Independent's Number** (New York), No. 1 (April 10, 1917)

Published by Henri-Pierre Roché [in association with M. Duchamp and Beatrice Wood]. Paperback, 8 pages including cover, 11½ x 8¾" (28.5 x 20.7 cm). No illustrations except on the cover. The cover, by Frueh, shows a blind man being led by a dog; on the left there is a cartoon, framed like a painting, and showing a naked person thumbing his nose at the blindman. Below, printed with a rubber stamp, the address of the magazine (the founders had forgotten to have it printed): The Blind Man/33 West 67th Street/New York. This issue carries contributions by Mina Loy, Henri-Pierre Roché and Beatrice Wood.

S 8 **The Blind Man/P.B.T.** (New York). No. 2 (May 1917).

Published by Beatrice Wood [in association with M. Duchamp and H.-P. Roché]. Paperback, 16 pages including the cover. 11 1/8 x 8 1/16" (28.2 x 20.5 cm). In addition to the popular edition, 50 copies on imitation Japan paper were printed. These copies were hand-numbered and signed by Beatrice Wood and had an extra cover of pink glazed paper, identical with the one on the ordinary edition, except that the words "Published by Beatrice Wood", appeared on the inside front cover: in the copies of the popular edition these words are cancelled by a thick black line.

The cover reproduces Duchamp's *Chocolate Grinder* [No. 2]. The letters "P.B.T." printed above the title stand for the initials of Pierre Roché, Beatrice Wood and Duchamp (nicknamed by Roché: Totor). In his "Souvenirs of Marcel Duchamp", H. P. Roché explains the origin of this surname: "That particular evening [a ball in the old Vanderbilt Hotel, in 1916, on the day of Roché's first meeting with Duchamp] he appeared to me so victorious (I didn't know his first name then), that by three a.m. I found myself inadvertently calling him 'Victor', then towards dawn familiarly 'Totor'. He answered without wincing to both these names, and the familiar one is used between us even now." R. Lebel, no. S109, pp. 79–80.

This issue carries contributions by: Walter Conrad Arensberg, Robert Carlton Brown, Gabrielle Buffet, Frank Crowninshield, Charles Demuth, Charles Duncan, Mina Loy, Allen Norton, Louise Norton, Francis Picabia, Erik Satie (S.T., E.K.), Frances Simpson Stevens, Alfred Stieglitz; it also contains an anonymous letter, signed "A Mother", which attacks the futurists and cubists.

The illustrations in this issue are by: M. Duchamp (*Fountain*, signed R. Mutt, photographed by Alfred Stieglitz), Louis M. Eilshemius, Clara Tice and Joseph Stella.

The Editorial "The Richard Mutt Case" discussing the rejection of Duchamp's *Fountain* by the Jury of the Independents has often been attributed to Duchamp himself, however, answering a question from Serge Stauffer, Duchamp explains that this editorial was "rather written by the editorial board of *The Blind Man* (Beatrice Wood, Roché and myself)".

S 9 **Rongwrong** (New York). unique issue (July (?), 1917).

[Edited by M. Duchamp, Henri-Pierre Roché and Beatrice Wood.] Paperback, 8 unnumbered pages including the cover. 11 1/16 x 8" (28.1 x 20.3 cm). In a letter addressed to Lou Arensberg dated Aug. [August] 1917 Duchamp informs Mrs Arensberg that he is sending her an issue of the just published *Rongwrong*. This confirms that *Rongwrong* was published shortly before Duchamp's letter, most probably in July. According to some sources, a special edition of 100 numbered copies was issued in addition to the popular one. The cover reproduces a matchbook, below, the word "Greetings", with one match protruding from the left side and, on its cover, two dogs sniffing at each other.

This issue carries contributions by: Robert Carlton Brown, Marquis de la Torre, Marcel Douxami, H.F., Allen Norton, Francis Picabia, Carl Van Vechten and Henri J. Vernot. The moves of a chess game played by Francis Picabia (White) on behalf of his magazine *391*, and Henri-Pierre Roché (Black) on behalf of *The Blindman*, are also given. The game ends with Picabia's victory forcing Roché to resign after the 34th move.

The illustrations in this issue are by John Covert, H.F., and Clifford Williams.

The original title planned for this publication was "Wrong-Wrong", a printer's error transformed it into "Rongwrong". Duchamp, faithful to his principle of avoiding any "aesthetic delectation", accepted the printer's error and suggested that "Rongwrong" be adopted as the title of this periodical.

S 10 **"Walter Conrad Arensberg n'a pas encore découvert . . ."**

In *Bulletin Dada/Dada 6* (Paris), February 1920, p. 3.

a) Reprinted in German in *Almanach Dada* (Berlin: Erich Reiss Verlag, 1920), p. 158. In both cases the sentence is an answer to the statement immediately preceding it which is signed Louise Marguerite: "Marcel Duchamp is no longer concerned with making art. He has discovered a new way of taking the queen off the board—a 'checkmate of the queen carried out with strings and a rubber bathing-cap, and then and there!"

S 11 **Dada soulève Tout**

A Dada Manifesto dated January 12, 1921 (Paris: Au Sans Pareil; one sheet, 10 7/8 x 8 1/2": 27.6 x 21.3 cm) signed by Duchamp together with (the signatures appear in reverse alphabetical order): Louis Aragon, Walter Conrad Arensberg, Jean Arp, Johannes Theodor Baargeld, André Breton, Gabrielle Buffet, Margueritte Buffet, Gino Cantarelli, Jean Crotti, Suzanne Duchamp, Paul Eluard, Max Ernst, Julius Evola, Richard Huelsenbeck, Clément Pansaers, Benjamin Péret, Francis Picabia, Man Ray, Georges Ribemont-Dessaignes, Jacques Rigaut, Soubeyran, Philippe Soupault, Tristan Tzara, Edgar Varèse.

S 12 **New York Dada** (New York). unique issue (April 1921).

[Edited by Duchamp and Man Ray]. One large sheet of glossy paper, printed on one side only and folded twice, to remain uncut in order to show only the four external printed pages (the blank pages being on the inside); the whole inserted into a light-cardboard cover. 14 1/2 x 10 1/16" (36.8 x 25.5 cm). Layout by Man Ray. On the front cover designed by Duchamp: the bottle of perfume *Beautiful Breath, Veil Water*, 1921, photographed by Man Ray. This photo is printed on a background composed of the words "new york dada april 1921" in small red type printed upside down and repeated continuously on the same line and then for the whole page. This issue carries an article by Tristan Tzara: "Eye-Cover Art Cover Corset Cover/Authorization" (the original text in French was titled: "Cache-Œil Cache-Art Cache Corset/Autorisation" and was translated into English by Man Ray and Duchamp.) This article gives a humorous authorization to call the periodical "Dada". Other contributions included: "Yours with Devotion": an unsigned poem by Marsden Hartley; an unsigned text "I understood that I was hurting his feelings . . ."; "Pug Debs Make Society Bow" and "Watch Your Step" which were taken from a daily newspaper; "Ventilation", signed *Dadataxi Limited*, which one can consider to be a Printed Ready-made: this short note refers to the problem of ventilation in taxis; it was noticed by Duchamp in a New York cab and was appropriately used as an editorial.
This unique issue of *New York Dada* carried

the following illustrations: a cartoon by R. Goldberg, making fun of professors; 2 photos by Man Ray of Elsa Baroness von Freytag Loringhoven and a "dadaphoto" by the same author; a double exposure photo by Alfred Steiglitz, made as a gag, showing a woman's leg wearing a narrow shoe. A woman's face can be glimpsed on the woman's leg (according to Mrs. Dorothy Norman the portrait is that of Dorothy True); the reproduction of a "Keep Smiling" label. "Except for a couple of names, it was our intention to keep the issue as anonymous as possible. 'So unlike Dada' I said" (letter of Man Ray, dated January 6, 1965, to the author). In the same letter, Man Ray explains how the contents of this issue were chosen: "Since Duchamp left the composition, aside from his cover, entirely up to me, I chose the contents at random – the first things that came to hand."

S 13 **PODE BAL / Duchamp**

Cable dated New York, June 1, 1921 sent by Duchamp to his brother-in-law Jean Crotti, in *Marchand du Sel*, (no. S 110, p. 182).

Tristan Tzara, Georges Ribemont-Dessaignes, Philippe Soupault and other Parisian Dadaists had organized the exhibition "Salon Dada/ Exposition Internationale" at the Galerie Montaigne, Paris, June 6 to 30, 1920. Upon Tzara's request, Crotti had asked Duchamp to take part in this exhibition. Duchamp cabled his refusal using a contracted phonetical version of a colloquial phrase: *"peau de balle et bâlai de crin!"* which means "nothing doing". Either the cable arrived too late or the French dadaists were too sure of Duchamp's participation, for notwithstanding the fact that nothing by Duchamp was exhibited, his name appears both on the invitation card and in the catalogue (entries 28, 29, 30, 31 left in blank) of this exhibition.

André Breton, commenting on this fact a few months later, was to write: "First of all let us observe that the situation of Marcel Duchamp in relation to the contemporary movement is unique in that the most recent groupings invoke the authority of his name, although it is impossible to say up to what point he has ever given them his consent, and although we see him turning with perfect freedom away from the complex of ideas whose originality was in large part due to him, before it took the systematic turn that alienates certain others as well. Can it be that Marcel Duchamp arrives more quickly than anyone else at the *critical point* of an idea? It seems, in any case, if we consider his subsequent production, that his early allegiance to cubism was tempered by a sort of advance to futurism (1912: *The King and Queen surrounded by quick nudes*), that his contribution to both movements was soon accompanied by reservations of a Dadaist nature (1915: *The Chocolate Grinder*), and Dada will succeed no better in relieving such scruples: the proof of this is that in 1920, at a time when nothing more was to be expected and when Tzara, who was organizing the Dada Salon, considered himself authorized to count Marcel Duchamp among the exhibitors, Duchamp cabled from America these simple words: "Balls to you", which obliged Tzara to fill in the gaps with enormous signs bearing the catalogue numbers of the missing paintings, thus only half saving his face." In *Littérature* (Paris), N.S., No. 5 (October 1st, 1922), p. 8; English translation in *The Dada Painters and Poets*, ed. Robert Motherwell (New York: Wittenborn, Schultz, Inc., 1951), pp. 209-10.

Although Breton's comments on Duchamp's refusal to participate in this Dada exhibition seem to imply that Duchamp's friendship for Tzara had cooled, there are indications to the contrary. Sanouillet points out that at the time "Tzara was on excellent terms with Duchamp. On request from the latter, Tzara had just sent to Man Ray the 'authorization' which, translated in English, is featured in *New York Dada* [S12]." (Cf. S176, p. 280). In another letter to Tristan Tzara, written in 1922 (see no. S101), Duchamp's warm feelings towards Tzara are again evident; in this letter Duchamp shows Tzara "the possibility of a big project which would very likely bring in some money. This would be to have each of the four letters, DADA, cast separately in metal and then strung on a small chain" (English translation in S109, p. 96).

The reason for Duchamp's refusal to cooperate with the Paris organizers of the Salon Dada may be found in Duchamp's long-avowed reluctance to exhibit. In an unpublished letter from Buenos Aires to Walter and Louise Arensberg, dated November 8, 1918, Duchamp writes: "As for me, in accordance with my principles, I will exhibit nothing. (If you want to please me, it is also understood, naturally, that you will not exhibit any of my works, in the case that you should be asked to lend something in New York.)"

The reason for this attitude is epitomized by Duchamp himself: in his letter to the Paris organizers explaining his refusal, he writes "the word exhibit [exposer, in French] resembles the word to marry [épouser, in French]". (Quoted by Sanouillet, S176, p. 280.)

S 14 **[Two Modified Printed Ready-mades:]**

1. "Si vous voulez une règle . . ."
2. "mâcheur Fran[cfort sau]cisse . . ."

In *391* (Paris), No. 15 (July 1921), p. 4, No. 2 reprinted in *View* (New York) (no. S46, p. 36).

S 15 **En 6 qu'habilla rrose Sélavy**

This pun combining Francis Picabia's name with Duchamp's pseudonym (Rrose Sélavy) was written in 1921 on Picabia's painting *L'Œil Cacodylate* ($57\frac{1}{4} \times 44\frac{11}{16}$": 145.5 x 113.5 cm) which Picabia's friends and visitors had the habit of signing as if it were a guest book. This pun is the origin of the double "r" in the spelling of "Rrose Sélavy." In fact Duchamp's earlier works of 1920 (when Rose Sélavy was born) were signed Rose with a single "R" (the first being *Fresh Widow*, 1920; the last *Why Not Sneeze Rose Sélavy?* 1921). That Duchamp started signing his works with the double "r" towards the middle of 1921 follows from the fact that *Why Not Sneeze Rose Sélavy?* and *The Brawl at Austerlitz* (the former signed *Rose* and the latter *Rrose*) are both dated 1921. The former, however, was executed in New York, and must therefore have been done during the period January – April when Duchamp was staying there, while the latter was done in Paris, where Duchamp had returned in May of the same year. As further evidence for this we may quote Robert Lebel: "The canvas already bore the signature by Duchamp (who had returned to Paris in May) when it was exhibited at the 1921 Salon d'Automne (cf. the reproduction published by *Comœdia*, 29 November 1921). The New Year's Eve *'réveillon cacodylate'* at Marthe Chenal's the same year took place, therefore, after the picture had been signed,

though certain signatures may have been added on this occasion. In any case, it is untrue, as Germaine Everling writes in *C'était hier: Dada* . . ., that 'the memory of this party led to the painting *L'Œil Cacodylate*.' On the contrary, the painting preceded the *réveillon*." (no. S 109, p. 171).

As regards then the origin of this pseudonym, it is Duchamp himself who explains it to Katharine Kuh: " 'The name evolved from a pun on French words: C'est la vie, Sélavy. Rose being the most commonplace feminine name I could think of (French taste of the period).' 'The double 'r' in the first name, Duchamp reports, came from a painting by Picabia which incorporated the signatures of his Parisian artist friends and which Duchamp signed using two 'r's' for the first time. He says, 'The end of the sentence on that painting by Picabia was as follows: pi qu'habilla rrose Sélavy/Pi ca bia. [As can be seen from the title of this item, Duchamp's recollection is not precise. The "pi" did not appear in the signature, and "en 6", which replaces it, is a concise phonetic rendering of Francis.] The "a" of "habilla" gave me the idea to continue punning: arrose (the verb "arroser" takes two "r's") and then I thought it very clever to begin a word, a name, with two "r's", like the two "l's" in Lloyd.' " Katharine Kuh, "Marcel Duchamp" foreword to the catalogue *20th Century Art from the Louise and Walter* Arensberg Collection (no. S59, p. 17).

S 16 [Two Modified Printed Ready-mades:]

1. "Il faut dire: La crasse . . ." 2. "Conseil d'hygiène intime . . ."

In *Le Cœur à Barbe/Journal Transparent* (Paris), No. 1 (April 1922), p. 5 (unnumbered pages). Other contributors to this unique issue edited by Georges Ribemont-Dessaignes, included: André Breton, Paul Eluard, Marcello Fabri, Theodore Fraenkel, Vincent Huidobro, Matthew Josephson, Benjamin Péret, Georges Ribemont-Dessaignes, Erik Satie, Serner, Philippe Soupault, Trocci, Tristan Tzara.

S 17 [Six Modified Printed Ready-mades:]

1. "Rrose Sélavy trouve qu'un incesticid . . ." 2. "Litanie des Saints". 3. "Oh! Crever un abcès au pus lent." 4. "Sa robe est noire dit Sarah Bernhard." 5. "Opalin. O ma laine." 6. "Abominables fourrures abdominales."

In *Littérature* (Paris), N.S., No. 5 (October 1, 1922), pp. 1, 7, 13, 15, 16, 24 respectively. In the same issue, an article by André Breton: "Marcel Duchamp" (pp. 7–10) is illustrated by Man Ray's photo *Dust Breeding* facing p. 8, with the following caption: "Voici le domaine de Rrose Sélavy/Comme il est aride – Comme il est fertile –/Comme il est joyeux–Comme il est triste!" To the right of this caption, the indication: "Vue prise en aéroplane par Man Ray–1921." In this article Breton quotes the pun "Conseil d'hygiène intime . . ." which had been published a few months before in *Le Cœur à Barbe* (no. S16). Pun No. 4 was published in a contracted form in *Rrose Sélavy*, 1939 (no. S35). Breton's article translated in English by Ralph Manheim, is reprinted in *The Dada Painters and Poets* (Robert Motherwell, ed.), New York: Wittenborn, Schultz, Inc., 1951, pp. 209–211.

S 18 Lits et ratures

Pun on the title of Breton's magazine, *Littérature*, (Paris) used by Picabia for the cover of issue No. 7, N.S. (October 1st, 1922) of this periodical.

S 19 Can a Photograph Have the Significance of Art?

An answer to Alfred Stieglitz's inquiry in *Manuscripts* (New York), No. 4 (December 1922), p. 2.

This number of *Manuscripts* was a special issue entirely devoted to the above question, in answer to which the following persons were invited to write not more than 600 words: Sherwood Anderson, Thomas H. Benton, Ernest Bloch, Oscar Bluemner, Stephen Bourgeois, Gilbert Cannan, Charles Chaplin, Thomas J. Craven, Elizabeth Davidson, Charles Demuth, Marius De Zayas, Arthur G. Dove, Marcel Duchamp, Alfeo Faggi, Waldo Frank, Hutchins Hapgood, J. B. Kerfoot, Gaston Lachaise, Walter Lippmann, John Marin, Kenneth Hayes Miller, George F. Of, Georgia O'Keeffe, Leo Ornstein, Joseph Pennell, Carl Sandburg, Evelyn Scott, Charles Sheeler, Leo Stein, S. Macdonald Wright, Carl Zigrosser.

S 20 [Seventeen Modified Printed Ready-mades:]

1. "Etrangler l'étranger." 2. "Eglise, Exil." 3. "Ruiner, Uriner." 4. "Des bas en soie . . ." 5. "Orchidée fixe." 6. "Un mot de reine . . ." 7. "Nous livrons des moustiques . . ." 8. "Nymphe amie d'enfance." 9. "Nous estimons les ecchymoses . . ." 10. "Le système métrite . . ." 11. "Cuisse enregistreuse." 12. "Fossettes d'aisances." 13. Inceste ou passion . . ." 14. "Daily lady." 15. "My nièce is cold . . ." 16. "A coups trop tirés." 17. "Poulet exaucé."

On the back cover of *The Wonderful Book/ Reflections/on/Rrose Sélavy*, by Pierre de Massot. No name of publisher (printed in Paris-Passy by Imprimerie Ravilly), no date (presumably 1924 since the "Introduction by 'A Woman of no Importance' " is dated February 1924, while the autograph dedication on the copy described, is dated Spring 1924). Paperback, 20 unnumbered pages, $9\frac{7}{16}$ x $6\frac{1}{8}$" (24 x 15.5 cm).

After the "Introduction" mentioned above, this booklet is a succession of 12 blank pages, each headed by the name of a month of the year.

S 21 [Three Modified Printed Ready-mades:]

1. "Oh! do shit again . . ." 2. "Du dos de la cuillère . . ." 3. "Rrose Sélavy et moi . . ."

In *391* (Paris), No. 18 (July 1924), Nos. 1 and 2 were published on the cover, and No. 3 was printed in an insert reproducing Man Ray's photo of the *Project for the Rotary Demi-Sphere*, 1924. No. 3 was also printed, with a minor variation, on the back cover of *The Wonderful Book*, 1924 (see above), which had been published just a few months earlier.

S 22 80 Picabias

Foreword signed Rrose Sélavy, printed on a loose sheet inserted in the catalogue of Francis Picabia's paintings, watercolours and drawings belonging to Duchamp, sold at the auction at the Hôtel Drouot, Paris, on March 8, 1926. Paperback, 16 pages, ill., $9\frac{7}{16}$ x 6" (24 x 15.2 cm).

S 23 Opposition and Sister Squares are Reconciled by Duchamp et Halberstadt

Bruxelles: L'Echiquier/Edmond Lancel, 1932 (St.-Germain-en-Laye: Gaston Legrain). Parallel text in German and English on the left-hand pages. Paperback, 112 double-numbered pages, ill., 11 x $9\frac{3}{8}$" (28 x 24.5 cm). In

addition to the popular edition of 1000 (?) unnumbered copies, a hardboard-covered edition was printed on Montgolfier Annonay handmade paper, hand-numbered 1/30 to 30/30, signed in blue ink *M. Duchamp* and *V. Halberstadt*. This book is an essay on special cases of end-games in chess.

a) Excerpts were published in *Le Surréalisme au service de la révolution* (Paris), No. 2 (October 1930), pp. 18–19, under the title "Formule de l'opposition hétérodoxe dans les domaines principaux."

The cover for this work is also by Duchamp and Pierre de Massot gives the following information about it:" . . . Set up in the zinc stencil letters, 8 to 10 cm high, used for packing cases, the title (of the cover) was placed between two plates of glass which were tilted at an angle and exposed to the sun. The *uncontrolled* deformation produced on the ground by the sun's rays passing through the cut-out parts of the letters was photographed by Duchamp, who afterwards made a negative from this photograph, which was stereotyped." *Orbes* (Paris), II, No. 2 (Summer 1933), p. 16. English translation in R. Lebel, no. S109, p. 173.

H. P. Roché describes the subject of this book as follows: "There comes a time toward the end of the game when there is almost nothing left on the board, and when the outcome depends on the fact that the king can or can not occupy a certain square opposite to, and at a given distance from, the opposing king. Only sometimes the king has a choice between two moves and may act in such a way as to suggest he has completely lost interest in winning the game. Then the other king, if [illegible] too is a true sovereign, can give the appearance of being even less interested, and so on. Thus the two monarchs can waltz carelessly one by one across the board as though they weren't at all engaged in mortal combat. However, there are rules governing each step they take and the slightest mistake is instantly fatal. One must provoke the other to commit that blunder and keep his own head at all times. These are the rules that Duchamp brought to light (the free and forbidden squares) all to amplify this haughty junket of the kings." *La Parisienne* (Paris), No. 24 (January 1955), pp. 65–66. English translation in R. Lebel, no. S109, p. 83. See also Pierre de Massot's review of this book in *Orbes* (Paris), II, No. 2 (Summer 1933), pp. 15–17.

S 24 **[Un plagio]**

Letter dated September 26, 1932, signed by M. Duchamp and V. Halberstadt, in *L'Echiquier* (Bruxelles), VIII, Nos. 93–94 (September–October 1932), p. 1810, in answer to an unsigned article criticizing *Opposition and Sister Squares are Reconciled by Duchamp et Halberstadt* published in *Italia Scacchistica*, September 15, 1932.

S 25 **Francis Picabia** by Gertrude Stein

Duchamp's translation from English into French of a poem published as the foreword to the catalogue of an exhibition of Francis Picabia's drawings held at the Galerie Léonce Rosenberg, Paris, December 1 to 24, 1932. Paperback, 12 unnumbered pages, ill., $6\frac{1}{16}$ x $4\frac{5}{8}$" (15.4 x 11.8 cm).

S 26 **Marcel Duchamp, back in America, gives interview**

An article by Laurie Eglington in *The Art News* (New York), XXXII, No. 7 (November 18, 1933), pp. 3, 11.

S 27 **Comment il faut commencer une partie d'Echecs** by Eugène Znosko-Borovsky

The original was written in very poor French and it took Duchamp more than three months to rewrite it completely. Paris: Les Cahiers de l'Echiquier Français, 1933. (Collection: "Les 'Comment' de l'Echiquier," No. 2.) Paperback, 166 pages, $7\frac{1}{2}$ x $5\frac{1}{2}$" (19 x 14 cm). Total printing limited to 1000 numbered copies including 50 signed copies, the latter on Montgolfier paper. Reprinted (4th edition) Paris: Marcel Ledun, 1954 (Lille: Editions S. P. E. D.). Paperback, 178 pages, same size as first edition.

S 28 **La Mariée mise à nu par ses Célibataires même [Boîte Verte]**

The Bride Stripped Bare by Her Bachelors Even [The Green Box]

Paris: Edition Rrose Sélavy, [September] 1934. One colour plate and 93 documents (reproduced in facsimile on the collotype printing plants of Vigier et Brunissen, Paris) boxed in a green "suède"-covered case. $13\frac{1}{16}$ x 11 x 1" (33.2 x 28 x 2.5 cm).

The Green Box contains, as mentioned on the inside spine, 94 photos, drawings and manuscript notes of the years 1911–15 that were used by Duchamp in the elaboration of *The Large Glass*. Printing limited to 320 numbered copies including 300 copies numbered 1/300 to 300/300, and 20 copies numbered I/XX to XX/XX incorporating a manuscript note or one of the original drawings reproduced in *The Green Box* as well as the print of *Témoins Oculistes* on silver paper instead of a regular yellow paper. Furthermore, on the front lid of the case of the Roman numeral edition, a large M (Marcel) cut out in thin copper plate is pasted horizontally while on the back lid the letter D (Duchamp) in the same material has also been pasted horizontally. All the cases are signed in red pencil, on inside of spine, *Marcel Duchamp Paris 1934*.

a) "The Bride Stripped Bare by Her Own Bachelors" (*sic*), excerpts from *The Green Box*: "To separate *the ready-made in quantity* . . ." "Preface," "Progress (Improvement) of the Lighting Gas . . . ," "Superscription," translated by J. Bronowski and introduced by André Breton in *This Quarter* (Paris), Surrealist Number (Guest Editor: André Breton), V, No. 1 (September 1932), pp. 189–192.

b) "La Mariée mise à nu par ses Célibataires mêmes" (*sic*), notes described under *a*, with the same introduction by André Breton, in *Le Surréalisme au service de la révolution* (Paris), No. 5 (May 1933), pp. 1–2.

c) "The Bride" fragment of this note was translated into English by Julien Levy in his *Surrealism* (New York: The Black Sun Press, 1936), p. 126.

d) "The Bride stripped naked by the bachelors" (*sic*) fragment translated into English by Duchamp himself, quoted in A. Breton's "The Lighthouse of *The Bride*", excerpts from which were translated into English by Humphrey Jennings, published in *London Bulletin*, special issue: "The Impact of Machines," No. 4–5 (July 1938), p. 18.

e) Note described under *d* translated into English by Roditi, with the full text of A. Breton's "The Lighthouse of *The Bride*" in *View* (New York) (no. S46, p. 13).

f) "25 jottings 'from the Green Box' are among Marcel Duchamp's notes for *The*

Bride. They have been chosen to illustrate the poetical and philosophical magic of his thought and are published for the first time in English with his approval." This information appears on the inside flap of the dust-jacket of *Marcel Duchamp: from the Green Box* (New Haven, Conn.: The Readymade Press, 1957). Translated and with a preface by George Heard Hamilton. Bound, 64 unnumbered pages, $8\frac{3}{4} \times 5\frac{7}{16}$" (22.2 x 13.8 cm). Printing limited to 400 unnumbered copies.

g) "Towards a Typographical Rendering of the Green Box", by Richard Hamilton: a bibliographical introduction and a comparative study of the Bronowski version of *Preface* (see above *a*) and George Heard Hamilton's translation of the same text in the typographical version by Richard Hamilton, published in *Uppercase* (London), No. 2 (May 1959), unnumbered pages.

h) German translation by Serge Stauffer of excerpts from *The Green Box* in the catalog for the exhibition Dokumentation uber Marcel Duchamp, Kunstgewerbe Museum, Zürich, June 30 to August 28, 1960, pp. 17—22. This catalogue includes also the first German translation of interviews or statements by Duchamp and forewords by Hans Fischli, Max Bill and Serge Stauffer.

i) *The Bride Stripped Bare by Her Bachelors, Even*. London: Percy Lund, Humphries & Co. Ltd., 1960 (New York: Wittenborn). First complete translation of *The Green Box* by George Heard Hamilton. Typographical version by Richard Hamilton (see above *g*). Bound, 124 unnumbered pages, ill., $9\frac{1}{4} \times 6\frac{5}{16}$" (23.5 x 16 cm).

j) First Swedish translation by Ulf Linde published in monthly instalments in 1962 and 1963 in *Konstrevy*, Stockholm.

k) "Endless Essay on The Green Box," first Japanese translation by Yoshiaki Tono, published in monthly instalments, as from issue dated June 1964 in *Bijutsu Tecko*, Tokyo.

S 29 **Men Before the Mirror**

Mann vor dem Spiegel

In *Man Ray/Photographies/1920-1934 Paris*, with a portrait by Picasso – Texts by André Breton, Paul Eluard, Rrose Sélavy, Tristan Tzara – Preface by Man Ray. Paris: Cahiers d'Art, 1934 (New York: Random House, ed. James Thrall Soby). German text facing ill. 66, English text facing ill. 67.

This text for an album of photographs by Man Ray is a Printed Ready-made: "Written by a German friend of Man Ray, L. D., in her mother tongue, it was then translated into English and signed Marcel Duchamp (Rrose Sélavy)." *Marchand du Sel*, (no. S110), p. 106, note 1.

S 30 **"Teinturerie Rrose Sélavy: robe oblongue . . ."**

In the catalogue (p. 3) for the exhibition of surrealist drawings held at the gallery Aux Quatre Chemins, Paris, December 13-31, 1935. Reprinted with minor variations in:

a) the programme for a talk given by André Breton at the Comédie des Champs-Elysées, on October 9, 1937: *Breton, parlera de l'humour noir*

b) *Dictionnaire Abregé du Surréalisme* (Paris: Galerie Beaux-Arts, 1938), p. 24

c) *Rrose Sélavy* (Paris: GLM, 1939), unnumbered page

d) *The Box in a Valise*, 1941.

Robert Lebel points out that Duchamp "took part in the management of a cleaning and dyeing establishment in New York, principally because it allowed him to pride himself on being a 'tinter' (In French *teintre*, a play on *peintre* (painter) and *teinturier* (dyer)" (no. S109, p. 97).

S 30 bis **Restoring 1000 Glass Bits in Panels**

An article quoting excerpts of a conversation with Duchamp about the *Large Glass*, in *The Literary Digest* (New York), June 20, 1936, pp. 20, 22.

S 30 tris **Cubism to Cynicism**

An article quoting excerpts of a conversation with Duchamp in *Time* (New York), August 31, 1936, p. 22.

S 31 **[If it is shoes that you want . . .]**

Paraphrase of a verbal statement by Duchamp (who read and approved it) quoted by Julien Levy in *Surrealism* (New York: The Black Sun Press, 1936), p. 17.

S 32 **"Rotation, forme de vie . . ."**

A short statement quoted in *Dimensionisme*, a manifesto written by Charles Sirato, a 4 page inset in *Plastique* (Paris–New York), No. 2 (Summer 1937). Although Duchamp's name appears among the names of those who signed this manifesto, Duchamp confirmed to the author that he never signed it and that the text quoted is apocryphal.

S 33 **Rendez-vous du 6 février 1916 . . .**

In *Minotaure* (Paris), III, No. 10 (Winter 1937) unnumbered page. Whilst in the periodical's contents the title of this item is quoted exactly, the date in the title at the top of the illustration reads 1936 instead of 1916. The reproduction shows the four postcards printed as one sheet addressed from New York to Mr. and Mrs. Walter C. Arensberg in the same photo that was used for the facsimile reproduction later incorporated in *The Box in a Valise*, 1941. In the latter reproduction, on the side reserved for the address, the following words appear in Duchamp's handwriting: "Rendez-vous du Dimanche 6 Février 1916/ à 1h. 3/4 après midi"; on the postcard next to it, the address: "Mr. and Mrs. Walter C. Arensberg/ 33 W. 67th St./New York City." Size of this facsimile: $9\frac{7}{16} \times 5\frac{11}{16}$" (24 x 14.4 cm).

a) The first autograph rough copy of this text is included in *The Box of 1914*. Reprinted in *Marchand du Sel*, (no. S110), pp. 177–78.

b) Marcel Duchamp read part of the contents of these postcards in Hans Richter's film *Dadascope*, 1957–61, shown for the first time, in connection with Richter's one-man show at Gallery Schwarz, Milan, on March 9th, 1965.

S 34 **Marcel Duchamp's "Frankenstein"**

An article quoting an excerpt of a conversation between Duchamp and Daniel Mac Morris about *The Nude Descending a Staircase*, in *The Art Digest* (New York), XII, No. 7 (January 1938), p. 22.

S 35 **Rrose Sélavy**

Paris: GLM, April 1939. (Collection "Biens Nouveaux," No. 4, edited by Henri Parisot.) Paperback, 20 unnumbered pages, $6\frac{5}{16} \times 4\frac{1}{4}$"

(16 x 12 cm). Printing limited to 515 numbered copies, including 15 copies on old Japan paper numbered 1 to 15 and 500 copies on white vellum paper numbered 16 to 515.

An anthology of Duchamp's Modified Printed Ready-mades, most of them having previously been published in periodicals and in various other publications.

A detailed analysis by Michel Sanouillet, giving the date of first publication of each of these items, is to be found in *Marchand du Sel*, (no. S110), pp. 96–105.

S 36 **Oseur d'Influence . . .**

A Modified Printed Ready-made, in *London Bulletin*, No. 13 (April 15, 1939), p. 12.

S 37 **SUR cen SURE**

In *l'usage de la Parole* (Paris), I, No. 1 (December 1939), p. 16.

a) English translation in the catalogue for the permanent collection on show at Art of this Century, New York. Ed. Peggy Guggenheim (New York: Art of this Century, 1942), pp. 58–59.

b) Swedish translation by Erik Lindegren and Ilmar Laaban in *Salamander* (Malmö), No. 1 (1955), p. 12. In the same issue, excerpts from Breton's "Lighthouse of the Bride," translated by Ilmar Laaban and Ingemar Gustafson, pp. 7–11.

S 38 **L'Homme qui a perdu son squelette**

Novel bearing the signatures of Hans Arp, Leonora Carrington, Marcel Duchamp, Paul Eluard, Max Ernst, Georges Hugnet, Henri Pastoureau, Gisèle Prassinos. The first two instalments were published in *Plastique* (Paris–New York), No. 4 (1939), pp. 2–6, and No. 5 (1939), pp. 2–9.

In answer to a request for details about his contribution to this novel, Duchamp told the author that he never contributed a word to it.

S 39 **"Transformateur destiné à utiliser . . ."**

In *Anthologie de l'humoir noir*, by André Breton (Paris: Editions du Sagittaire, 1940), p. 225.

For this volume Marcel Duchamp also designed a binding which was executed by Mary Reynolds.

The colophon for this publication mentions that the original numbered edition had a special cover by Duchamp. Duchamp intended to use the reproduction of *With Hidden Noise* for this cover. He was having the reproduction printed at the time for inclusion in the *Box in a Valise;* however, on account of the war, the special cover was never realized.

S 40 **"Physique de bagage: . . ."**

In *Anthologie de l'humour noir*, p. 223.

S 41 **"Ajustage de coincidence d'objets . . ."**

In *Anthologie de l'humour noir*, p. 224.

S 42 **[Postcard to André Breton]**

In *View* (New York), I, Nos. 7–8 (October–November 1941), p. 5. The card, dated Paris, January 17, 1941, with pre-printed information regarding the sender's state of health and the barest details about him, was the only form of correspondence which the Nazi authorities allowed. Duchamp informs Breton that he is working on his box (referring to *The Box in a Valise*) and that it is completed; shortly after, the contents on the Box were smuggled out of France and assembled in New York.

S 43 **Recette**

Receipt

The facsimile of this autograph note, signed and dated *Marcel Duchamp/ 1918* was first incorporated in *The Box in a Valise*, 1941. The size of the facsimile in *The Box in a Valise*, 4⅝ x 5⅜" (11.8 x 13.7 cm) should be, according to Duchamp, almost identical with that of the lost original.

Duchamp wrote this *Receipt* on one of the three photos taken in 1914 of a gauze held before an open window. These photos were taken in order to determine "a conventional representation of the *3 draft pistons*" (Note in *The Green Box*, 1934) which appear in *The Large Glass*.

Receipt is a further example of Duchamp's interest in the "nonsensical" side of life. Set out as a cooking recipe, *Receipt* is an unattainable combination of ingredients. The first line already leads us to doubt about its practicality: are we to use 3 lbs of feathers or 3 lbs of pens? – the French word "plume" stands for both, and Duchamp does not fail to draw our attention to this fact, leaving the choice to the reader. The second line of the recipe is, on the contrary, most precise: we are not only to use a certain length of string: 5 metres, but the 5 metres of string must weigh 10 grams. Finally, we are asked to put in the same boiling kettle 25 candles of electric light, i.e. an immaterial unit of luminous intensity. The pun-procedure of the first line (plume=feather or pen), is repeated in the third (candle can stand for both the abstract unit and an actual wax candle). It is interesting to note that 3 ingredients enter into this recipe and we again find the number 3 in the sum of the quantities required of each ingredient: 3+5+25=33.

S 44 **Written, Rotten**

Morceaux Moisis

In 1939 Duchamp made a selection of 25 Modified Printed Ready-mades, some of which had never been published before, to be incorporated in *The Box in a Valise*, 1941. They were transcribed in copper-plate writing on 4 pages of music paper. When asked, in July 1964, what title should be given to the item for this bibliography, Duchamp answered by creating appropriately two new Modified Printed Ready-mades in English and French: "Morceaux Moisis" (Rotten Writings) sounds like Morceaux Choisis (Selected Writings).

Facsimile in *The Box in a Valise*, 1941, 12⅛ x 9⅝" (32 x 24.5 cm).

S 44 bis **Artist Descending to America**

An article quoting excerpts of a conversation with Duchamp regarding the circumstances of his escape from Occupied France and his trip to New York in *Time* (New York), September 7, 1942, pp. 100, 102.

S 45 **La Parole est à Péret**

Text dated May 28, 1943 signed by Marcel Duchamp with André Breton, Charles Duits, Max Ernst, Matta and Yves Tanguy also on behalf of 18 other surrealists, introducing Benjamin Péret's foreword to his *Anthology of Myths, Legends and Popular Stories of America*. In *La Parole est à Péret* (New York: Editions Surréalistes, 1943), p. 7.

Paperback, 48 pages, 7 1/16 x 4¾" (18 x 12 cm). Total printing included, in addition to the

popular edition limited to 600 unnumbered copies, 60 copies on Ticonderoga Text, of which 14 copies, numbered I to XIV, served as a base for a coloured polyhedron by Matta, and 46 copies numbered 1 to 46.

S 46 **"Quand la fumée . . ."**

On the back cover of *View* (New York) (no. S 46).

a) Reprinted in France in *Les Quatre Vents* (Paris), special issue dedicated to "Le Langage Surréaliste." No. 8 (March 1947), p. 7.

S 47 **Marcel Duchamp anti-artist**

An article by Harriet and Sidney Janis quoting excerpts of a conversation with Duchamp in *View, idem*. Reprinted in *The Dada Painters and Poets* (Robert Motherwell, ed.), New York: Wittenborn, Schultz, Inc., 1951, pp. 306–315.

S 48 **Duchampiana**

An article by Julien Levy quoting excerpts of a conversation with Duchamp in *View, idem*., pp. 33–34.

S 49 **I Cover the Cover**

An article by Peter Lindamood quoting excerpts of a conversation with Duchamp in *View, idem*., p. 3.

S 50 **Bilingual Biography**

An article by Man Ray quoting excerpts of a conversation with Duchamp in *View, idem*., pp. 32, 51.

S 51 **"The Great Trouble with Art in this Country . . ."**

An important interview by James Johnson Sweeney in "Eleven Europeans in America." *The Museum of Modern Art Bulletin* (New York), XIII, Nos. 4–5 (1946), pp. 19–21.

This Bulletin was a special issue recording interviews with the following artists: Marc Chagall, Marcel Duchamp, Max Ernst, Jean Hélion, Fernand Léger, Jacques Lipchitz, André Masson, Piet Mondrian, Amédée Ozenfant, Kurt Seligman, Yves Tanguy.

S 52 **Magic and the Arts**

An article by Kurt Seligman quoting Duchamp's answer to this inquiry in *View* (New York), VII, No. 1 (October 1946), p. 16.

S 53 **"Jurors Are Always Apt to Be Wrong . . ."**

Statement published in the catalogue (p. 3) of the Bel Ami International Competition and Exhibition of New Paintings by Eleven American and European Artists, 1946–1947. Duchamp served on the jury together with Alfred H. Barr, Jr. and Sidney Janis: *The Temptation of St. Anthony*, (Washington: The American Federation of Arts, 1946). Paperback, 32 pages, ill., 10 1/16 x 7 1/16 (27.5 x 19.8 cm).

S 54 **"Je sousigné déclare connaitre . . ."**

Facsimile of the cable sent by Duchamp to Antoine Pevsner for the catalogue of the latter's exhibition held at the Galerie René Drouin, Paris, in June 1947. Numbered edition (unspecified number of copies) on Marais handmade paper. Paperback, 14 unnumbered pages plus 24 full page ill., 12 3/16 x 9 7/16" (31 x 24 cm).

S 55 **[Ombres Portées]**

[Cast Shadows]

Facsimile reproduction of this autograph note in *Instead* (New York), No. 1 (February 1948), inside unnumbered page. This note, which had never before been published, was written at the same time as the one included in *The Green Box*, 1934, about the same subject, i.e., the project of a painting using "cast shadows."

a) First complete English translation by Arturo Schwarz in his *The Large Glass* (no. S 183).

S 56 **White to Play and Win**

Note printed in mirror-writing under the drawing of a chessboard, with the following instructions printed below: "Look through from other side against light." On the other side there is, in correspondence to the chessboard, a facsimile of Marcel Duchamp's autograph signature and a Cupid, upside down, who is aiming an arrow at the chessboard. Designed for the invitation to the group exhibition "Through the Big End of the Opera Glass" (Marcel Duchamp, Yves Tanguy, Joseph Cornell), Julien Levy Gallery, New York, opening December 7, 1948. 9 1/8 x 5 13/16" (22.9 x 14.7 cm). The same layout was used for the invitation to "The first private preview of Hans Richter's new surrealist film poem 8 x 8". The Museum of Modern Art, New York, March 7, 1957. One sheet of paper, ill., with small blue slip attached repeating the announcement of the preview. 11 3/4 x 3 7/8" (29.8 x 9.9 cm).

S 57 **"Sens 2. On peut voir regarder . . ."**

In *Le Memento Universel Da Costa* (Paris: Jean Aubier Editeur, 1948), I, p. 15.

This text is a variation of a note incorporated in *The Box of 1914*.

The chessboard in *Le Memento Universel Da Costa*, II, No. 7 (undated), p. 207, which has been recorded in a few instances as being by Duchamp, is, according to the latter, not his work.

S 58 **"Francis Picabia est une vis . . ."**

A pun, in *491*, (Paris: René Drouin Editeur, 1949), p. 2, printed in the catalogue of a Picabia retrospective exhibition held at the Galerie René Drouin, opening on March 4, 1949.

S 59 **[Interviews with Marcel Duchamp]**

Quoted by Katharine Kuh in "Marcel Duchamp," *20th Century Art/From the Louise and Walter Arensberg Collection*. The Art Institute of Chicago, October 20 to December 18, 1949, pp. 11–18.

S 59 bis **Four Versions of "Nude Descending a Staircase"**

An article by Katherine Kuh quoting excerpts of a conversation with Duchamp in the *Magazine of Art* (New York), XLII, November, 1949, pp. 264, 265.

S 60 **"Unless a picture shocks it is nothing"**

Statement by Duchamp quoted in "The Great Armoury Show of 1913" in *Life* (New York), January 16, 1950, p. 54.

S 61 **[A Tribute to the Artist]**

Note (the title is the editor's) dated New York, 1949, published on p. 17 of the catalogue by

Andrew Carnduff Ritchie for the Charles Demuth retrospective exhibition held at The Museum of Modern Art, New York, March 7 to June 11, 1950. Paperback, 96 pages, ill., $10\frac{1}{16} \times 7\frac{1}{2}$" (25.5 x 19 cm).

S 62 **"Terminologistes amateurs . . ."**

This note was written for the catalogue of a Hans Richter exhibition held at the Galerie des Deux Iles, Paris, February 10 to 28, 1950 (the same catalogue was used for the exhibition held at the Galerie d'Art Moderne, Basel, which opened on March 11, 1950). Paperback, 8 unnumbered pages including the cover, ill., $5\frac{1}{8} \times 4\frac{1}{16}$ (13 x 10.4 cm).

S 63 **[33 Critical Notes]**

In the catalogue *Collection of the Société Anonyme: Museum of Modern Art 1920*, compiled and planned by Katherine S. Dreier and Marcel Duchamp, foreword by John Marshall Phillips, introduction by Katherine S. Dreier, edited by George Heard Hamilton, designed by Friedebald Dzubas. New Haven, Conn.: Associates in Fine Arts, Yale University Art Gallery, 1950. Paperback, XXIV – 224 pages, ill., $10\frac{1}{16} \times 7\frac{11}{16}$" (25.5 x 19.5 cm).

Between 1943 and 1949, Marcel Duchamp wrote 33 critical notes, signed *M.D.*, on the following artists in the above collection: Alexander Archipenko, Jean (Hans) Arp, Sophie Taeuber-Arp, Umberto Boccioni, Georges Braque, Alexander Calder, John Covert, Joseph Alexandre Czaky, Giorgio De Chirico, André Derain, Katherine S. Dreier, Raymond Duchamp-Villon, Louis Eilshemius, Max Ernst, Albert Gleizes, Juan Gris, Wassily Kandinsky, Paul Klee, Fernand Léger, Jacques Lipchitz, Man Ray, Louis Marcoussis, Henri Matisse, Matta, Jean Metzinger, Joan Miró, Emile Nicolle, Antoine Pevsner, Francis Picabia, Pablo Picasso, Georges Ribemont-Dessaignes, Gino Severini, Jacques Villon. On October 11, 1941 this collection was presented to Yale University by its Trustees: Katherine S. Dreier and Marcel Duchamp.

a) The note on Francis Picabia was reprinted in French, translated by Angèle Lévesque, in *Dau al Set*, (Barcelona) Michel Perrin (ed.), August-September 1952, a special issue dedicated to the 30th anniversary of the first Picabia exhibition in Spain at Galeries Dalmau in 1922.

b) The above note was reprinted in Italian, translated by Carlina Bolongaro and Arturo Schwarz, with parallel printings of the English and French texts, in *Picabia: 40 Drawings*, 1905–1953, catalogue of the exhibition held at Galleria Schwarz, Milan, May 25 to June 14, 1963.

S 64 **[Interviews with Marcel Duchamp]**

Quoted by Katherine S. Dreier in *Collection of the Société Anonyme: Museum of Modern Art 1920* (New Haven: Associates in Fine Arts at Yale University, 1950), p. 148.

S 65 **Paris New York 1951**

An article by Michel Seuphor quoting a statement by Duchamp in *L'Art d'Aujourd'hui* (Paris), II, No. 6 (June 1951), p. 4.

S 66 **The Western Round Table on Modern Art**

Excerpts from Duchamp's contribution to this conference were published in Douglas MacAgy (ed.) "The Western Round Table on Modern Art" in *Modern Artists in America*, First Series, ed. Bernard Karpel, Robert Motherwell, Ad Reinhardt (New York: Wittenborn, Schultz, 1951), pp. 27–37. The meetings were held at the San Francisco Museum of Art, April 8, 9 and 10, 1949. "Three sessions were scheduled for the first two days; an unscheduled fourth session was added the third day at the request of some participants. Conference time totalled nine hours. The second session was open by invitation to the public and to members of the San Francisco Art Association; the three other sessions were closed. All sessions were transcribed by two court reporters and also recorded on wire. The typed transcript was then corrected and approved by each contributor. A special exhibition of modern art was assembled for the event and shown concurrently at the San Francisco Museum of Art." Douglas MacAgy, *op. cit.*, p. 26. The Round Table and its Exhibition were organized by Douglas MacAgy, then Director of the California School of Fine Arts. Participants included: George Boas, Gregory Bateson, Kenneth Burke, Marcel Duchamp, Alfred Frankenstein, Robert Goldwater, Darius Milhaud, Andrew C. Ritchie, Arnold Schoenberg, Mark Tobey, Frank Lloyd Wright. "Mr. Schoenberg, prevented by ill health at the last minute from personal attendance, contributed a statement by means of a wire recording and typescript." MacAgy, *loc. cit.*

The four sessions discussed the following points: The Cultural Setting, Art and Artist, The Critic, The Collector, The Museum.

S 67 **A Marcel Duchamp Profile**

An article by Belle Krasne quoting excerpts of a conversation with Duchamp in *Art Digest* (New York), XXVI, No. 8 (January 15, 1952), pp. 11, 24.

S 68 **A Family Affair**

An article quoting a statement of Duchamp on chess in *Time* (New York), March 11, 1952, p. 82.

S 68 bis **Duchamps du Monde**

An article by Henry McBride quoting an excerpt of a conversation with Duchamp regarding fame, in *Art News* (New York), March 1952, pp. 33–35, 61, 62.

S 69 **"La gaia gittura . . ."**

Facsimile of the autograph note written for the invitation card of Enrico Donati's one-man exhibition held at the Alexander Iolas Gallery, New York, April 15 to May 4, 1952. 4 pages including the cover, $5\frac{1}{8} \times 7\frac{13}{16}$" (13.1 x 19.8 cm).

S 70 **Dada's Daddy**

An article by Winthrop Sargeant quoting excerpts of a conversation with Duchamp in *Life* (New York), April 28, 1952, pp. 100–111.

S 71 **Kurt Schwitters 1887-1948** by Tristan Tzara

Translated from French into English by Marcel Duchamp. Foreword, dated July 1952, for the catalogue of An Exhibition of Collage, Painting, Relief and Sculpture by Schwitters held at the Sidney Janis Gallery, New York, October 13 to November 8, 1952. Paperback, 8 unnumbered pages plus the cover, ill., $10\frac{1}{16} \times 8\frac{1}{16}$" (25.5 x 20.5 cm).

S 72 **[On Three Main Aspects of Chess]**

An unpublished talk delivered by Duchamp at the Banquet of the New York State Chess Association, August 30, 1952.

S 73 **"Les Toiles, c'est Laid . . ."**

This pun (signed *Rrose Sélavy*) on the name of the surrealist gallery A L'Etoile Scellée, Paris, was printed on a gummed slip which was distributed at its first opening, in December 1952. According to Duchamp this pun is apocryphal. $4\frac{3}{16} \times 5\frac{1}{2}$" (10.6 x 14 cm).

S 74 **[A letter of Duchamp about his" Large Glass"]**

Quoted by Eleanor Bitterman in *Art in Modern Architecture* (New York: Reinhold, 1952), p. 152.

S 75 **A Letter to Sidney Janis** by Hans Arp

Translated from French into English by Duchamp. Foreword, dated January 1953, for the catalogue of the exhibition Dada/1916–1923 held at the Sidney Janis Gallery, New-York, April 15 to May 9, 1953. One large sheet of tissue paper, 38 x 25" (96.5 x 63.5 cm).

S 76 **Dada vs. Art** by Tristan Tzara

Translated from French into English by Duchamp. Foreword, dated January 1953, for the catalogue of the exhibition Dada/1916–1923 held at the Sidney Janis Gallery, New-York, April 15 to May 9, 1953. One large sheet of tissue paper, 38 x 25" (96.5 x 63.5 cm).

S 77 **[On Dada]**

Statement quoted in the editorial of *Life* (New York), May 25, 1953.

S 78 **Souvenirs sur Marcel Duchamp**

An article by Henri-Pierre Roché quoting excerpts of a conversation with Duchamp in *La Nouvelle N.R.F.* (Paris), I, No. 6 (June 1953), pp. 1133–1138.

S 79 **A Guest + A Host = A Ghost**

Written for Bill Copley's exhibition at Galerie Nina Dausset, Paris, in December 1953. This text is printed on differently coloured pieces of tinfoil used as candy wrappers; the sweets were distributed at the exhibition opening. $3\frac{13}{16} \times 3\frac{13}{16}$" (10 x 10 cm).

S 80 **[Piston (de courant d'air)]**

Excerpts from a letter from Marcel Duchamp (the title is editorial) in *Medium* (Paris), N.S., No. 2 (February 1954), p. 12.

S 80 bis **The Arensberg Collection**

An article by James T. Soby quoting remarks by Duchamp on *The Large Glass* in the *Saturday Review of Literature* (New York), November 6, 1954, p. 61.

S 81 **L'idée de jugement devrait disparaître . . .**

An interview by Alain Jouffroy in *Arts* (Paris), No. 491 (November 24–30, 1954), p. 13; reprinted, with minor corrections, in *Une révolution du regard* by Alain Jouffroy (Paris: Gallimard, 1964), pp. 109–111.

S 82 **Non Car**

A note written by Duchamp on the occasion of Francis Picabia's death, published in *Combat-Art* (Paris), December 6, 1954, p 1.

Duchamp cabled Olga Picabia as follows: "A bientôt cher Francis/Marcel" (See you soon dear Francis/Marcel).

S 83 **Dans l'atelier de Marcel Duchamp**

An interview by Michel Sanouillet, in *Les Nouvelles Littéraires* (Paris), No. 1424 (December 16, 1954), p. 5.

S 84 **[On Freedom]**

Statement quoted by Henri-Pierre Roché in the entry "Marcel Duchamp" in *Dictionnaire de la Peinture Moderne* (Paris: Fernard Hazan, 1954), p. 84.

S 85 **[Une lettre de Marcel Duchamp]**

In *Medium* (Paris), No. 4 (January 1955), p. 33. The letter, dated New York, October 4, 1954, is addressed to André Breton and regards Michel Carrouges' book *Les Machines Célibataires* (Paris: Arcanes, 1954).

S 86 **Vie de Marcel Duchamp**

An article by Henri-Pierre Roché quoting excerpts of a conversation with Duchamp in *La Parisienne* (Paris), No. 24 (January 1955), pp. 63–69.

S 87 **[An Interview at the Philadelphia Museum of Art]**

This important interview by James Johnson Sweeney constitutes the sound track of a 30-minute film made in 1955 by the National Broadcasting Company, first shown on American television in January 1956 in the programme *Elderly Wise Men*.

a) Excerpts adapted and translated into French by Michel Sanouillet in *Marchand du Sel*, (no. S 110), pp. 149–61.

S 88 **The Mary Reynolds Collection**

Foreword, dated New York 1956, to the catalogue *Surrealism & its Affinities* (Chicago: The Art Institute of Chicago, 1956), pp. 5–6. Duchamp also designed the title page of this catalogue, which bears the reproduction of the following autograph text, set as 7 lines: "Surrealism/ &/ its Affinities/ The Mary Reynolds Collection/ A bibliography compiled by Hugh Edwards/The Art Institute/ of Chicago."

Duchamp also designed the bookplate for the publications in the Mary Reynolds Collection: Profile of Mary Reynolds; at bottom right of the profile, where they would appear if she were wearing them, there is a reproduction of her earrings, silver letters made by Calder which represent her monogram. Below, centre, set as 3 lines, Mary Louise/ Reynolds/ Collection. Reproduced in *Surrealism & its Affinities, op. cit.*, p. 7.

S 89 **[Interviews with Marcel Duchamp]**

Quoted by Rudi Blesh in *Modern Art USA Men, Rebellion, Conquest, 1900–1956* (New York: Alfred A. Knopf, Inc., 1956), pp. 73–80, *passim*.

S 90 **[I have always had a horror of being a professional painter . . .]**

Quoted by James Johnson Sweeney in his foreword to the catalogue for the "Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp" exhibition, The Solomon R. Guggenheim Museum, January 8 to February 17, 1957. (The Museum of Fine Arts of Houston, March 8 to April 8, 1957.)

S 91 **Marcel Duchamp**

An article by Geoffrey Hellman quoting excerpts of a conversation with Duchamp in *The New Yorker*, April 6, 1957, pp. 25–27.

S 92 **Marcel Duchamp, vite**

An interview by Jean Schuster in *le surréalisme, même* (Paris), No. 2 (Spring 1957), pp. 143–45.

S 93 **The Creative Act**

Lecture delivered by Duchamp at the Convention of the American Federation of Arts in Houston, April 1957; the session was dedicated to "The Creative Act". The Committee consisted of Professor William C. Seitz, Princeton University; Professor Arnheim, Sarah Lawrence College; Gregory Bateson, Anthropologist; Marcel Duchamp "mere artist". An extract was published in the *Newsletter* of the A.F.A. at the time of the Convention. Full text was published in *Art News* (New York), LVI, No. 4 (Summer 1957 – contents wrongly dated Summer 1956), pp. 28–29.

a) First published in French, in Duchamp's own translation, in *Marcel Duchamp* by Robert Lebel, (no. S 109), pp. 77–78.

S 94 **[On Alchemy]**

Statement quoted by R. Lebel in his answer to the inquiry on Magic Art, in André Breton's *L'Art Magique* (Paris: Club Français du Livre, 1957), p. 98. The same statement was again quoted by R. Lebel in his *Marcel Duchamp* (no. S 109) p. 73.

S 95 **[On Art]**

Statement quoted by Richard Huelsenbeck in "Dada and Existentialism" in *Dada/Monograph of a Movement*, Willy Verkauf, ed. (Teufen: Arthur Niggli, 1957), p. 60.

S 96 **"Seventy Years Ago, Young Gargantua . . ."**

Note written for the catalogue of Hans Richters' exhibition held at The Institute of Contemporary Arts, Washington, April 6 to May 11, 1958. One large sheet folded to make 8 unnumbered pages, 10⅞ x 4 1/16" (27.6 x 12.5 cm).

a) Reprinted, in French, in the catalogue for the exhibition Hans Richter/Ein Leben/für Bild/und Film, Akademie der Kunste, Berlin, October 17 to November 16, 1958.

b) Reprinted, in French, in the catalogue of Richter's exhibition held at the Galerie Denise René, Paris, March 4 to 31, 1960.

S 97 **"C'est fini la peinture . . ."**

Short aphorism in *50 ans d'Art Moderne*, catalogue of the Exposition Universelle et Internationale de Bruxelles 1958, held at the Palais International des Beaux-Arts, April 17 to July 21, 1958. Unnumbered pages. This apocryphal quotation is to be found on the right-hand margin at the beginning of the chapter "Dada et le Surréalisme."

a) Also in the catalogue for the Fernand Léger retrospective exhibition, Musée des Arts Décoratifs, Paris, p. 30.

S 98 **Possible**

Alès (Gard): PAB, June 1958. Paperback, printed folded wrapper covered with cellophane, 16 unnumbered pages, 1⅞ x 3 1/16" (4.8 x 7.8 cm). Printing limited to 30 copies on handmade Rives paper, hand-numbered by the publisher 1/30 to 30/30. Colophon signed by the publisher with his initials and by Marcel Duchamp, in pencil, *Marcel Duchamp*.

a) Facsimile reproduction of this autograph note in *691* (Alès, [Gard]: PAB, 1959), p. 1. The publication derived its name from Picabia's *391*. It incorporated a "planimetric sculpture" by Hans Arp, and texts by Clément Pansaers (*Mec et Mome*, a poem), Tristan Tzara (an untitled calligram dated 1916) and Francis Picabia (an untitled poem). Paperback, printed folded wrapper, 8 unnumbered pages including the cover. 12 12/16 x 9 12/16" (32.5 x 25 cm). Printing limited to 100 copies, hand-numbered and initialled by the publisher.

b) First English translation by Arturo Schwarz in his *The Large Glass* (no. S183).

This note, used in the elaboration of *The Large Glass*, was not included in *The Green Box*, 1934, and had never been published before.

S 99 **. . . Il n'est pas certain que je revienne à la peinture**

An interview by Alain Jouffroy in connection with the publication of *Marcel Duchamp* by Robert Lebel, (no. S 109), in *Arts* (Paris), No. 694 (October 29–November 4, 1958), p. 12.

S 100 **Marcel Duchamp**

An interview by Joan-Josep Tharrats in *Art Actuel International* (Lausanne), No. 6 (1958), p. 1.

a) Reprinted in Spanish under the title "Coloquio con Marcel Duchamp", in *Revista* (Barcelona), No. 357 (February 14, 1959), p. 17.

S 101 **[Lettre de Marcel Duchamp (1921) à Tristan Tzara]**

Alès (Gard): PAB, 1958. Illustrated by a signed and numbered celluloid engraving by Tristan Tzara. Paperback, printed folded wrapper covered with cellophane, 20 unnumbered pages, 4⅞ x 5" (12.3 x 12.7 cm). Printing limited to 25 copies on handmade Auvergne paper, hand-numbered by the publisher 1/25 to 25/25. Colophon signed by the publisher with his initials and, in pencil, *Marcel Duchamp*.

a) Excerpts from this letter are first quoted by Robert Lebel in "L'Humour absurde de Marcel Duchamp in *XXème Siècle* (Paris), New Ser., No. 8 (January 1957), p. 12.

b) Excerpts from this letter were translated into English by George Heard Hamilton in *Marcel Duchamp* by Robert Lebel, (no. S 109), pp. 96–97.

Although Duchamp's letter to Tristan Tzara is dated 1921 in the title of this publication, further evidence demonstrates that this letter was actually written between September 1922 and February 1923: "The sentence, 'Let's tell Man Ray about it, it'll amuse him,' gives us to believe that Man Ray is in Europe. Now, the latter made his first trip to Paris in July 1921. The first date that satisfies these two conditions (i.e. Man Ray in Paris, Duchamp in New York) is February 1922. Moreover, in the P.S. to this letter, we read, 'I'm going to have a look at *Shadowland* – Kreymborg has written an article about Dada in it.' This article *Dada and the Dadas* had appeared in *Shadowland* 7 (No. 1, pp. 43–70), Sept. 22. Finally, since Duchamp will return to Paris in February 1923, this letter must have been sent between Sept. 1922 and Feb. 1923." Michel Sanouillet, "Dada à New York/Histoire du Mouvement Dada (1916–1924)" (Unpublished Ph.D. dissertation, La Sorbonne, Paris, 1964), note 4, pp. 355–56.

S 102 **[Interview with Marcel Duchamp]**

Quoted by Lawrence S. Gold and incorporated as an appendix to "A Discussion of Marcel Duchamp's Views on the Nature of Reality and Their Relation to the Course of His Artistic Career", unpublished Senior Thesis, Princeton University, May 1958.

S 103 **[On the painting "Tu m' "]**

Statement quoted by Aline B. Saarinen in *The Proud Possessors* (New York: Random House, 1958), p. 242.

S 104 **"Je ne ferai plus jamais rien . . ."**

Statement quoted by Pierre Courthion in *L'Art Indépendant* (Paris: Albin Michel, 1958), p. 188.

S 105 **"Des Magritte en cher, en hausse . . ."**

Text written for the invitation card of René Magritte's one-man exhibition held at the Alexander Iolas Gallery, New York, March 2 to March 28, 1959. 4 pages, 4 13/16 x 6 5/8" (12.2 x 17.5 cm).

S 106 **"Granell En Son . . ."**

Text written for the catalogue of E. F. Granell's one-man exhibition held at the Bodley Gallery, New York, March 23 to April 4, 1959. One folded lightweight cardboard sheet, ill., size: 16 7/16 x 5 13/16" (41.1 x 14.7 cm), when folded: 8 13/16 x 5 13/16" (22.4 x 14.7 cm).

S 107 **Man Ray, n.m. synon. de Joie jouer jouir**

Note written for the catalogue of Man Ray's exhibition held at the Institute of Contemporary Arts, London, March 31 to April 25, 1959.

a) Reprinted for the catalogue of Man Ray's exhibition held at the Galerie Rive Droite, Paris, opened on October 16, 1959. The exhibition was next shown, with the same catalogue at the Alexander Iolas Gallery, New York, November 1959.

b) Reprinted as an epigraph to Man Ray's *Self Portrait* (Boston and Toronto: Little, Brown and Company, 1963; Paris: Robert Laffont, 1964).

S 108 **"Mina's Poems à 2 Dimensions 1/2 . . ."**

Facsimile of the autograph note written for the invitation card of a Mina Loy exhibition held at the Bodley Gallery, New York, April 14 to 25, 1959. The note is signed *Marcel Duchamp (Admiravit)*. One sheet, folded in two, ill. Size of the open sheet: 12 13/16 x 4 13/16" (32.5 x 12.5 cm); size when folded: 6 3/8 x 4 13/16" (16.2 x 12.5 cm).

S 109 **[Interviews with Marcel Duchamp]**

Quoted by Robert Lebel in his standard monograph *Marcel Duchamp*. With chapters by Marcel Duchamp, André Breton, and H.-P. Roché. Translation by George Heard Hamilton. London and Paris: Trianon Press, 1959. (New York: Grove Press; Köln: Du Mont Schauberg Verlag.)

S 109 bis **Souvenirs of Marcel Duchamp**

An article by H.-P. Roché, translated by William N. Copley, based on two previous articles by Roché: "Souvenirs on Marcel Duchamp" (no. S 78) and "Vie de Marcel Duchamp" (no. S 86) quoting excerpts of a conversation with Duchamp, in *Marcel Duchamp* (no. S 109, pp. 79–87).

S 110 **Marchand du Sel/ écrits de/ Marcel Duchamp.**
Réunis et présentés par/ Michel Sanouillet

Paris: Le Terrain Vague, 1959 (although 1958 is the date of the copyright, the book was actually published in October 1959). (Collection "391," No. 1, edited by Michel Sanouillet). (Paperback, 232 pages, ill., 7 7/8 x 6 1/2" (20 x 14 cm). In addition to the popular edition of 2000 unnumbered copies on Cellunaf Alfa paper, a numbered edition of 50 copies was printed (including 10 not for sale) on hand-made Auvergne paper, signed by Marcel Duchamp, Michel Sanouillet and Poupard-Lieussou. The copies of this numbered edition were boxed in a black velvet-covered slip case. This is the first anthology of most of Duchamp's writings, some of which had never been published before. The notes by Michel Sanouillet and the bibliography of Poupard-Lieussou make this volume a standard reference work.

S 111 **[Sur la Deuxième Machine-Optique]**

Excerpts from the correspondence with Jacques Doucet, dated October 1923 to October 1925, regarding the *Rotary Demi-Sphere (Precision Optics)*, 1925, in *Marchand du Sel* (no. S 110), pp. 185–90.

S 112 **"Avec un tout petit capital . . ."**

Letter from Monte Carlo to Francis Picabia dated Thursday [no date] 1924, regarding the *Monte Carlo Bond*, 1924, in *Marchand du Sel* (no. S 110) pp. 192–93.

S 113 **[Three Letters to Jacques Doucet]**

Dated Monaco, Tuesday [no date] 1924; Paris, January 16, 1925; December 2, 1925 regarding the *Monte Carlo Bond*, 1924, in *Marchand du Sel*, (no. S 110) p. 193.

S 114 **Art Was a Dream . . .**

An unsigned article regarding Robert Lebel's *Marcel Duchamp* (no. S 109). It quotes excerpts of a conversation with Duchamp in *Newsweek* (New York), LIV, No. 19 (November 9, 1959), pp. 118–19.

S 115 **"Je Purule Tu Purules Lachaise Purule . . ."**

Facsimile of a pun transcribed on a standard pink form for French cables which was incorporated in the *Boîte Alerte*, numbered edition of the catalogue for the Exposition Internationale du Surréalisme/1959–1960, held at the Galerie Daniel Cordier, Paris, which opened December 15, 1959. This exhibition was organized by André Breton and Marcel Duchamp. Printing limited to 250 numbered copies. Size of the cable: 6 1/2 x 8 1/2" (16.5 x 21 cm).

S 116 **[On the "Nude Descending a Staircase"]**

Statement quoted by Edward Lasker in *The Adventures of Chess* (New York: Dover Publications, 1959), p. 184.

S 117 **[Marcel Duchamp Speaks]**

An unpublished interview by George Heard Hamilton in New York and Richard Hamilton in London, with brief comments about Duchamp from Charles Mitchell and the two interviewers. Broadcast over the BBC Third Programme, in the series *Art, Anti-Art*, in 1959.

a) Short excerpt printed on the front and back endpapers of the catalogue *Marcel Duchamp/ A Retrospective Exhibition*, Pasadena Art Museum, October 8 to November 3, 1963.

S 118 **[Statements]**

Quoted by Truman Capote in *Observations*, with Richard Avedon (Lucerne: Ed. Camera, 1959), pp. 52–53.

S 119 **[On the "Sad Young Man in a Train"]**

Statement quoted by Guy Habasque in *Le Cubisme* (Geneva: Albert Skira, 1959), p. 132.

S 120 **[An artistic descendant of Redon]**

Statement quoted by John Golding in *Cubism: A History and an Analysis 1907–1914* (London: Faber & Faber, 1959; New York: G. Wittenborn), p. 163.

S 121 **[Excerpts of a letter to Jean Crotti, dated August 17, 1952]**

In the catalogue for the Jean Crotti retrospective exhibition, Musée Galliéra, Paris, December 11, 1959 to January 11, 1960, unnumbered page.

S 122 **Cops pullulate, Copley copulates**

Written for the invitation card of Bill Copley's one-man exhibition held at the Alexander Iolas Gallery, New York, January 9 to 28, 1960. 4 pages, ill., 4 13/16 x 6 1/2" (12.5 x 16.5 cm).

S 123 **"Si la scie scie la scie . . ."**

Facsimile of the autograph text written for the announcement "Homage to New York/ A self-constructing and self-destroying work of art conceived and built by Jean Tinguely," presented at The Museum of Modern Art Sculpture Garden, New York, on March 17, 1960. One sheet, ill., 29 13/16 x 9 1/4" (76 x 23.5 cm). Folded several times to form a slip, 3 3/4 x 9 1/4" (9.5 x 23.5 cm).

a) Reprinted in "Jean Tinguely et la Métamécanique" by Georges Peillex, in *Style* (Lausanne), No. 1 (1961), p. 29.

S 124 **Geniuslike Artist Has World Against Him**

An interview by Barbara Bright in *The Atlanta Constitution*, Wednesday April 13, 1960, p. 22.

S 125 **Mi Sol Fa Do Re**

Five notes in the treble clef: E, G, F, C, D, which in the French fixed solfa system read, phonetically, almost like the name of the artist referred to: Michel Cadoret. Composed for the catalogue *La Passoire A Connerie*, "oils on canvas Cadoret/music Varèse." This exhibition was held at Galerie Norval, New York, November 14 to December 10, 1960. The five notes are printed on a slip of paper attached to the page facing the title-page. Paperback, ill., 24 unnumbered pages, 8 7/16 x 11" (21.5 x 27.9 cm).

S 126 **[Interviews with Marcel Duchamp]**

Quoted by Marcel Jean in "How the Bride Was Stripped Bare by Her Bachelors, Even," *The History of Surrealist Painting*, translated by Gordon Watson-Taylor (London: Weidenfeld & Nicolson, 1960), pp. 100–112.

S 127 **[Interview with Marcel Duchamp]**

Quoted by Lawrence D. Steefel, Jr. in "The Position of La Mariée Mise à Nu par ses Célibataires, Même (1915–1923) in the Stylistic and Iconographic Development of the Art of Marcel Duchamp," unpublished Ph. D. dissertation, Princeton University, 1960.

a) Excerpts reprinted in "The Art of Marcel Duchamp," in *The Art Journal* (New York), XXII, No. 2 (Winter 1962–63), pp. 72–80.

S 128 **[Statements]**

Quoted by Alexander Lieberman in *The Artist in his Studio* (London: Thames and Hudson, 1960; New York: The Viking Press), p. 57.

S 129 **Quatre inédits de Marcel Duchamp**

Alès (Gard): PAB, 1960. Volume in sheets collected in printed folded wrapper covered with cellophane, 20 unnumbered pages. 4 1/8 x 5 5/16" (10.5 x 13.5 cm). Printing limited to 24 copies on handmade paper, hand-numbered by the publisher 1/24 to 24/24. Colophon signed by the publisher with his initials and, some copies, by Marcel Duchamp, in pencil, *Marcel Duchamp*.

S 130 **[Interviews with Marcel Duchamp]**

Quoted by George Heard Hamilton in *The Bride Stripped Bare by Her Bachelors, Even* 1960 (no. S 28i), unnumbered page.

S 131 **[On the Bicycle Wheel]**

Statement quoted by K. G. Hultén in the catalogue for the exhibition Bewogen Beweging, Stedelijk Museum, Amsterdam, March 10 to April 17, 1961, in unnumbered insert.

S 132 **Where Do We Go From Here?**

Unpublished talk delivered at the Philadelphia Museum College of Art, on March 20, 1961, in the course of a panel on the subject "Where Do We Go From Here?". The art critic Katharine Kuh acted as moderator, Larry Day, Louise Nevelson and Theodoros Stamos were the other artists invited. Excerpts of Duchamp's remarks and of the discussion which followed in "Whither Art?" by John Canaday, *The New York Times*, March 26, 1961, X, p. 15. (Reviews also to be found in Philadelphia dailies and other New York dailies.)

S 133 **Samtal med Marcel Duchamp**

An interview by Ulf Linde in *Dagens Nyheter* (Stockholm), September 10, 1961, p. 5.

S 134 **[On Ready-mades]**

Statement quoted by William C. Seitz in *The Art of Assemblage* (New York: The Museum of Modern Art, 1961), p. 46

S 135 **Ready-mades**

Unpublished talk delivered at The Museum of Modern Art, New York, in October 1961, in connection with the exhibition "The Art of Assemblage" organized by William C. Seitz. Excerpts published in *Dossier* 17 of the "Collège de 'Pataphysique," Paris, p. 87.

S 136 **"UNE NNNNNNNNNNNN de réciFs OSCILL . . ."**

Facsimile of the autograph note written for the catalogue of the Enrico Donati one-man exhibition held at the Palais des Beaux-Arts, Bruxelles, October 21 to November 5, 1961. Paperback, 8 unnumbered pages, ill., 5 5/8 x 7 11/16" (14.3 x 19.5 cm).

S 137 **[An Address]**

Made by Duchamp at the Wayne State University, Community Arts Auditorium, on the occasion of the conferral of the Honorary Degree of Doctor of Humanities, November 29, 1961.

S 138 **Dada**

An interview by Herbert Crehan broadcast over WBAJ-FM Radio, transcribed by Robert Cowan.

Excerpt published in *Evidence* (Toronto), No. 3 (Fall 1961), pp. 36-38.

S 139 **Framför och bakom glaset**

An article by Ulf Linde quoting excerpts of a conversation with Marcel Duchamp in *Konstrevy* (Stockholm), Vol. XXXVII, Nos. 5-6 (1961), pp. 162-165.

S 140 **[On Death]**

Statement quoted by Hans Richter in *Dada Profile* (Zürich: Verlag Die Arche, 1961), p. 31.

a) English translation in *Perspectives on the Arts* (Arts Yearbook 5), Hilton Kramer, ed., (New York: The Art Digest, 1961), p. 17.

S 141 **Il arrange or, jus n'y est**

This rebus which reads "Hilarant Georges Hugnet" (Hilarious G. H.) was written for Hugnet's one-man show held at the Galerie de Marignan, Paris, March 20 to April 7, 1962. Paperback, 4 pages plus an insert in translucent paper bearing the rebus. 8 5/16 x 5 3/8" (21.1 x 13.6 cm).

S 142 **"Par Conséquent Takis . . ."**

Facsimile of the autograph note written for the catalogue of a Takis exhibition held at the Galleria Schwarz, Milan, April 14 to May 4, 1962. Paperback, 12 pages, ill., 9 1/4 x 6 1/4" (23.5 x 15.8 cm).

a) Reproduced in *Takis/ Dix ans de sculpture/ 1954–1964*, catalogue of the exhibition held at the Galerie Alexander Iolas, Paris, October 8 to November 7, 1964. Paperback, 32 unnumbered pages, plus 4 pages of translucent paper and an 8-page inset listing items exhibited, ill., 8 7/16 x 6 3/4" (21.5 x 17.2 cm).

b) English translation in *Signals* (London), I, Nos. 3-4 (October-November 1964), p. 4. On page 2 is also reproduced the facsimile of the autograph note in French.

S 143 **Marcel Duchamp**

An important interview by Katharine Kuh in *The Artist's Voice* (New York: Harper & Row, 1962), pp. 81–93.

S 144 **[On the Fauves]**

Statement quoted by Harriet Janis and Rudi Blesh in *Collage/Personalities, Concepts, Techniques* (Philadelphia and New York: Chilton Company, 1962), p. 11.

S 145 **"Having Heard so Much . . ."**

Short statement in the catalogue (p. 93) 1913/ *Armory Show/ 50th Anniversary Exhibition/ 1963*, organized by the Munson-Williams-Proctor Institute, Utica, sponsored by The Henry Street Settlement, New York. Foreword by Edward H. Dwight. Exhibitions held at the Museum of Art, Utica, February 17 to March 31, 1963 and at the Armoury of the Sixty-ninth Regiment, New York, April 6 to 28, 1963.

S 146 **What's Happened to Art? . . .**

An interview by William C. Seitz in *Vogue* (New York), No. 4 (February 15, 1963), pp. 110-13, 129-31, in connection with the opening of the exhibition 50th Anniversary of the Famous International Armoury Show 1913, New York.

S 147 **We Are Not Shocked Today . . .**

Excerpts of the lecture delivered at Munson-Williams-Proctor Institute, Utica, on the occasion of the 50th Anniversary Exhibition of The Armoury Show in the *Utica Daily Press* February 18, 1963, p. 17.

S 148 **Duchamp: Fifty Years Later**

An interview by Francis Steegmuller in *Show* (New York), III, No. 2 (February 1963), pp. 28-29, in connection with the opening of the exhibition 50th Anniversary of the Famous International Armoury Show 1913, New York.

S 149 **Creator of 'Nude Descending' Reflects After Half a Century**

An article by Harold C. Schonberg quoting excerpts of a conversation with Duchamp in *The New York Times*, April 12, 1963.

S 150 **"La vie en ose . . ."**

Text written for the poster invitation card of Man Ray's one-man exhibition held at the Cordier & Ekstrom Gallery, New York, April 30 to May 18, 1963. 11 x 8 11/16" (28 x 22.1 cm).

S 151 **"There Was a Painter Named Copley . . ."**

Limerick in *iris. time* (Paris), No. 6 (May 13, 1963), issue dedicated to Bill Copley's exhibition held at the Galerie Iris Clert, Paris, May 13 to June 9, 1963. 4 pages, ill., 10 1/4 x 7 1/4" (26 x 18.5 cm).

S 152 **"Salissez (Pronounce: Sally Says) . . ."**

Facsimile of a pun transcribed on a standard form for RCA cables with the reproduction of the autograph signature *Marcel*, and published on the back cover of the catalogue for E. L. T. Mesens' exhibition held at "La Réserve," Albert Plage, Knokke Le Zoute, July-August, 1963. Paperback, 32 unnumbered pages, ill., 7 1/2 x 9 9/16" (19 x 24.3 cm).

S 153 **[Interviews with Marcel Duchamp]**

Quoted by Ulf Linde in *Marcel Duchamp* (Stockholm: Galerie Burén, 1963), *passim*.

S 154 **[Interviews with Marcel Duchamp]**

Quoted by Man Ray in *Self-Portrait* (Boston and Toronto: Little, Brown and Company, 1963; London: André Deutch), *passim*.

S 155 **Duchamp**

An article by Richard Hamilton quoting an excerpt of a conversation with Duchamp in *Art International* (Lugano), VII, No. 10 (Christmas-New Year, 1963-64), pp. 22-28.

S 156 **[A letter to Pierre de Massot, dated May 25, 1922]**

In the catalogue No. 11: Poésie-Prose/ Peintres Graveurs de Notre Temps/ Éditions Rares/Revues (Paris: Librairie Nicaise, 1964), p. 100.

S 157 **Uniformes et Livrées**
Uniforms and Liveries

Autograph text, China ink on paper, signed lower right, 3 times in 3 different sizes, *Marcel Duchamp*, 12 x 9" (30.5 x 22.9 cm). Made for reproduction as a half-title to *Dames et Généraux*, 10 colour etchings by Enrico Baj for 10 poems by Benjamin Péret selected by Arturo Schwarz. Foreword by André Breton. Milan: Galleria Schwarz, 1964 (Paris: Galerie

Berggruen). Printing limited to 125 numbered copies on Arches handmade paper for the text and Rives handmade paper for the etchings. Colophon signed by André Breton and Enrico Baj. The printing was thus distributed: 1 copy bearing No. 1 with, under separate slip-case: the manuscripts of André Breton and Marcel Duchamp, 1 original collage by the artist, 1 proof pulled on Japan paper of an unused etching, the unused barred copper plate, and 1 suite of the signed etchings on Japan paper; 10 copies numbered 2 to 11 with, under separate slip-case: 1 signed proof pulled on Japan paper of the unused etching, the barred copper plate of one of the 10 etchings, and 1 suite of the signed etchings on Japan paper; 89 copies numbered 12 to 100; and 25 copies not for sale reserved to the collaborators and the publisher, marked H.C. and numbered I to XXV.

a) 1963, Milan: Second version of the same text. Autograph, China ink on paper, unsigned. 11⅞ x 8⅞" (28.9 x 22 cm).

b) 1963, Milan: Third and final version of the same text. At the top of the page, autograph instructions in French, signed *M.D.*, in blue ink: "for the block-maker: first three lines in light green and 4th line in red, signature in black." China ink on paper, signed lower right *Marcel Duchamp*. 12 x 8⅞" (30.5 x 22.5 cm). This autograph was incorporated in copy No. 1 of the book described above. It was reproduced, as a half-title, the instructions for the block-maker, however, being deleted in the reproduction.

In 1913 and 1914 Duchamp made two preliminary sketches *Cemeteries of Uniforms and Liveries*, for the painted glass *Nine Malic Moulds*, 1914–15, which in turn was a study for the detail appearing in *The Large Glass*, 1915–23. The nine persons referred to by the "Malic Moulds" are: a priest, a department-store delivery boy, a gendarme, a cuirassier, a policeman, an undertaker's assistant, a flunkey, a bushboy and a station-master (the latter missing in the first sketch). When Duchamp selected this title for Baj's collection of etchings referring to "Ladies and Generals", he was probably attracted by the analogy between the theme of the etchings (erotic and at the same time satirical with special regard to "uniforms" in general and officials in particular) and his own intentions as they are reflected in his *Nine Malic Moulds*.

S 158 **New York's Avant Garde . . .**

An article by Rosalind Constable quoting excerpts of interviews with Duchamp in the special issue of *New York The Sunday Herald Tribune Magazine*, May 16, 1964, pp. 7-10.

S 159 **Marcel Duchamp**

An interview by Otto Hahn in *L'Express* (Paris), No. 684 (July 23, 1964), pp. 22-23.

S 160 **Jeu d'échecs avec Marcel Duchamp**

Unpublished interview by Jean-Marie Drot which constitutes the sound track of a film made in 1963 for the Radio Télévision Française. The film was first shown at the International Festival of Artistic Films and Films of Art, Bergamo, September 1964. The film was awarded the Grand Prize Bergamo with the following declaration: "The jury has found unanimously in this art film the expression of the director's talent and technical ability as well as of the deep knowledge of contemporary painting as shown in the choice of the painter. Marcel Duchamp may be in fact considered as one of the most appreciated founders of the pictorial current which caused, in the midst of harsh polemics, a breaking off with the tradition. Jean-Marie Drot, the director of this film, has shown us this remarkable painter in a penetrating and picturesque alternation of reflections on art, of paintings and "things", with Duchamp's person among the images, things, everyday habits".

S 161 **". . . et roses pour / Fr en 6 . . ."**

Facsimile of the autograph pun written for the catalogue of the exhibition *Chef-d'œuvre du mois: Chapeau de Paille?*, 1921/*Hommage à Francis Picabia*, held at the Galerie Louis Carré, Paris, November 1964. One large sheet, ill., folded 3 times (with invitation card inserted), 4⅞ x 5⅝" (11 x 13,5 cm). The actual catalogue was not distributed since it contained numerous misprints.

S 162 **["Tools that are no good require more skill"]**

Statement quoted by John Cage in "26 Statements Re Duchamp" in *Art and Literature* (Lausanne), No. 3 (Autumn-Winter, 1964), p. 10.

S 163 **[Interviews with Marcel Duchamp]**

Quoted by Arturo Schwarz in "Contributions to a Poetic of the Ready-made," *Marcel Duchamp/ Ready-mades, etc. (1913–1964)*, with a foreword by Walter Hopps and a chapter by Ulf Linde, Milan: Galleria Schwarz, 1964 (Paris: Le Terrain Vague).

S 164 **Marcel Duchamp**

An interview by Louis Goldaine and Pierre Astier in *Ces peintres vous parlent* (Paris: Editions du Temps, 1964), p. 46.

S 165 **[An informal conversation in Marcel Duchamp's New York apartment]**

An interview by Alain Jouffroy tape-recorded in December 1961, first published in *Une révolution du regard* by Alain Jouffroy (Paris: Gallimard, 1964) pp. 111–124.

S 166 **[Interview with Marcel Duchamp]**

Quoted by William A. Camfield in "Francis Picabia (1879–1953): A study of His Career from 1895 to 1918," unpublished Ph. D. dissertation, Yale University, 1964.

S 167 **"La vache à lait . . ."**

Facsimile of the autograph note written for the catalogue of the Arman one-man exhibition held at the Sidney Janis Gallery, New York, December 29, 1964 to January 27, 1965. Paperback, 20 unnumbered pages, ill., 11 x 8½" (28 x 21.6 cm).

S 168 **Duchamp Opens Display Today**

An article by Grace Glueck quoting excerpts of a conversation with Duchamp in *The New York Times*, January 14, 1965.

S 169 **[Interviews with Marcel Duchamp]**

Quoted by Richard Hamilton in *Not Seen and/or Less Seen of/by Marcel Duchamp/ Rrose Sélavy 1904–64*, The Mary Sisler Collection, New York: catalogue of the exhibition at Cordier & Ekstrom, Inc., January 14 through February 13, 1965, *passim*.

S 170 **Duchamp—Pop's Granddada**

An article by Emily Genauer quoting excerpts of a conversation with Duchamp in *The New*

York Herald Tribune, January 24, 1965, pp. 31–32.

S 171 **Pop's Dada**

An article quoting excerpts of a conversation with Duchamp in *Time* (New York), February 5, 1965, pp. 78, 85.

S 172 **Not Seen and/or Less Seen**

An important article by Calvin Tomkins quoting excerpts of conversations with Duchamp in *The New Yorker*, February 6, 1965, pp. 37–93; reprinted in *The Bride and the Bachelors* by Calvin Tomkins (New York: The Viking Press, 1965), pp. 9–68.

S 173 **J'accuse Marcel Duchamp**

An article by Thomas B. Hess quoting a statement by Duchamp on Jackson Pollock, in *Art News* (New York), LXIII, No. 10 (February 1965), p. 54. In this article Hess defines Duchamp "a second-rate painter," "a corruptor of youth," endowed with a "dainty talent" whose "colour tends to the superficially garish; his modelling to the illustrative." According to Hess, Duchamp also "confuses Picasso's theses as badly as he had misread Matisse's" and "As a painter, Duchamp deserves a little room, with a representative cross-section in the Municipal Museum of his native village, Blainville – well, maybe of the nearby big town, St-Lo," pp. 45, 52–53.

S 174 **"With Segal it's not a matter of . . ."**

Facsimile of the autograph note written for the catalogue of the Segal one-man exhibition held at the Sidney Janis Gallery, New York, October 4 to 30, 1965. Paperback, 20 unnumbered pages, ill., 11 x 8½" (28 x 21.6 cm).

S 175 **Immer Spielt Magic Hinein**

An interview by H. Th. Flemming in *Die Welt* (Essen), No. 242 (October 18, 1965), p. 7.

S 176 **[5 Letters and One Cable of Duchamp to Picabia]**

Quoted by Michel Sanouillet in *Dada à Paris* (Paris: Jean-Jacques Pauvert, 1965), pp. 280, 552–553.

S 177 **[Interviews with Marcel Duchamp]**

Quoted by Hans Richter in *Dada: Art and Anti-Art* (London: Thames and Hudson, 1965), pp. 87–99, *passim*.

S 178 **[On Art and Chess]**

Statement quoted by Karl Gerstner in "Bio-Graphie eines Kunstwerkes," *Spannungs-Bild*, No. 2 (Köln: Galerie Der Spiegel, January 1966).

S 179 **Qu'est-ce que le Happening?**

An article by Otto Hahn quoting a statement of Duchamp on happenings in *Arts* (Paris), April 20–26, 1966, p. 51.

S 180 **An Interview with Marcel Duchamp**

By Dore Ashton in *Studio International* (London), Vol. 171, No. 878 (June 1966), pp. 244–247.

S 180 bis **Je Suis un Défroqué**

An interview by Pierre Cabanne in *Arts* (Paris), May 25–31, 1966, p. 17.

S 181 **[On Dada]**

Statements by Marcel Duchamp quoted in the catalogue for the exhibition "Dada is Fifty Years Young/Dada in Italy," sponsored by the Ente Manifestazioni Milanesi, organized by the Galleria Schwarz at the Civico Padiglione d'Arte Contemporanea, Milan, June – September 1966.

S 181 bis **[An Address]**

Delivered by Duchamp at the Tate Gallery, London, on June 16, 1966, on the occasion of a preview of his retrospective exhibition organized by the Arts Council of Great Britain: The almost complete works of Marcel Duchamp, June 18 to July 31, 1966.

S 181 tris **[Statements on Chess and Life]**

Quoted in "Growing up absurd" in *The Observer* (London), June 19, 1966, p. 23.

S 182 **A l'Infinitif**

New York: Cordier & Ekstrom, to be published in a printing limited to 150 signed and numbered copies in 1966. Translated into English by Cleve Gray.

In 1964 Duchamp recovered 79 notes regarding the Large Glass, none of which, having been excluded from his first selection for *The Green Box*, 1934 (no. S 28), had previously been published. These notes were collected into two paper folders – one blue, titled *Couleur*, containing 41 notes, one green, titled *Perspective*, containing 38 notes. Since most of the notes are written in the infinitive, Duchamp entitled the publication *A l'Infinitif*. Thus, all the notes regarding the Large Glass have finally been made available, the rest of the notes having been published on 4 previous occasions: *The Box of 1914* (no. S 1), *The Green Box*, 1934 (no. S 28), *Cast Shadows*, 1948 (no. S 55), and *Possible*, 1958 (no. S 98).

a) Duchamp selected 16 of these notes published under the title "Speculations" in *Art in America* (New York), LIV, No. 2 (March–April 1966), pp. 72–75.

S 183 **[Interviews with Marcel Duchamp]**

Quoted by Arturo Schwarz in his *The Large Glass/Psychogenesis and Iconographic Development of "The Bride Stripped Bare By Her Bachelors, Even"* (Milan: Galleria Schwarz, 1966).

Two volumes in 4to; 17 x 10½" sheets collected in printed folder wrapper. Volume I is enclosed in a perspex case with a colour reproduction of the *Large Glass* on the cover; volume II is boxed in cardboard covers and case lined in cloth. Original edition, on specially manufactured handmade paper, limited to 150 copies hand numbered by the publisher. Colophon signed by Marcel Duchamp and by the author.

Volume I is illustrated with nine original etchings by Marcel Duchamp. Seven of the etchings individually depict the seven most important elements of the work. The eighth and ninth show the *Large Glass* as it existed before it was broken in 1926 and as it would have appeared had it been completed. (Duchamp worked on the *Large Glass* from 1915 until 1923.) Each etching is commented upon in Duchamp's original notes, which are reproduced in facsimile and accompanied by an English translation. While the notes have been published separately on five different occasions (nos. S 1, S 28, S 55, S 98, S 182), this publication marks the first time that they have been collected and ordered both chronologically and thematically. Thus, Volume I

gives an insight into the development of Duchamp's concept of art and at the same time into the growth of his notions about the *Large Glass*. The notes, a literary creation parallel to the *Large Glass*, are discussed in the Introduction with respect to their genesis and import. Volume I supplies the essential facts of the case; Volume II subjects it to scrutiny, tracing the origins of the *Large Glass* in Duchamp's earlier works, discussing its psychological and formal sources, and endeavouring to arrive at a statement of its significance.

S 184 **Rrose Sélavy et autres c'est-la-visme**

A text to be illustrated by Arp with 10 original colour etchings, to be published in 1966 by Louis Broder Editeur, Paris

S 185 **[Marcel Duchamp]**

An interview recorded in Marcel Duchamp's apartment in Neuilly, to be broadcast by the B.B.C.

S 186 **Passport No. G255300**

An interview by Otto Hahn in *Art and Artists* (London), I, no. 4 (July 1966) pp. 7 – 11.

S 187 **[An interview for Procine]**

Recorded in Marcel Duchamp's apartment in Neuilly, to be used in a film on Dada produced by Procine for Belgian Television.

S 188 **[A two-hour interview with Duchamp for the Arts Council of Great Britain]**

Recorded on 19 June 1966 at Richard Hamilton's home in London. Questioners were Sir William Coldstream, Richard Hamilton, R. B. Kitaj, Robert Melville and David Sylvester.

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The hole in the back cover is for viewing individual *Rotoreliefs* (no. 162) in motion

Published by the Arts Council of Great Britain, 4 St James's Square, London SW1

Designed by Gordon House and Hugh Shaw

Second edition: 2500 copies printed at Lund Humphries, The Country Press, Bradford

Text set in Monotype Univers 685, 689, 8D on 9 pt 9D on 10 pt 1 pt leaded

Headings set in Monotype Univers 693, 9D on 10 pt

Catalogue entries set in Monotype Univers 685, 689, 693, 8D on 9 pt

Text paper: Huntsman Standard Cartridge White s/o 23 x 36 in / 62 lb 500's. Supplied by the Robert Horne Group of Companies

Art paper: Invercarron White Art s/o 23 x 36 in / 70 lb 500's. Supplied by the Carrongrove Paper Company Ltd

Cover: Ivorex Matt High White Board s/o 20½ x 25 / 21 lb 100's. Supplied by Spicers Ltd

Monochrome blocks by the Engravers Guild Ltd, London

Colour blocks by West End Engraving Co Ltd, London

Die for cover by T Mackrell & Co Ltd, London